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ABSTRACT

The ten lessons in this guide outline objectives and activities that will help gifted students to write intelligibly and creatively and to read with understanding and appreciation. Each of the lessons focuses on an aspect of literature, such as story line, building toward a climax, how plot is influenced by theme, characterization, tone, figurative and descriptive language, point of view, and the analysis of mystery stories. Lessons three through ten contain recommended reading lists identifying books strong in the literary lesson taught. Interspersed among the lessons are activities and exercises from the "Writing Kabyn," a systematic developmental writing program designed for ability levels throughout the elementary and middle school. Following the ten lessons, the guide presents a discussion of the culminating project, which contains suggestions for helping students complete a final writing project, either a research report or a short story. An outline of personal interest reading, suggested book review forms, and steps to use when evaluating literature are also included in the guide. An appendix contains an annotated bibliography on the teaching of literature and writing, a list of recommended paperback books, and a bibliography of educational materials for teaching literature and story writing. (RL)

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Literature & Story Writing

A Guide for Teaching Gifted and Talented Children in the Elementary and Middle Schools

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Other publications pertaining to the education of gifted and talented pupils and available from the Department are the following:

Arts for the Gifted and Talented, Grades 1–6 (1981)	$2.75
Curriculum Guide for Teaching Gifted Children Literature, Grades 1–3 (1978)	.85
Curriculum Guide for Teaching Gifted Children Science, Grades 1–3 (1977)	.85
Curriculum Guide for Teaching Gifted Children Science, Grades 4–6 (1977)	.85
Curriculum Guide for Teaching Gifted Children Social Sciences, Grades 1–3 (1977)	.85
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Directory of Expertise, Gifted and Talented (1979)	.85
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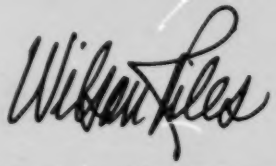
Foreword

California public schools provide opportunities for all children to develop their abilities to the fullest extent. This is accomplished through educational programs which are responsive to individual needs.

This publication, *A Guide for Teaching Literature and Story Writing to Gifted and Talented Children in the Elementary and Middle Schools*, is designed to help teachers, consultants, administrators, and other persons to be responsive to the individual needs of gifted and talented pupils.

Through a series of lessons on teaching literature, suggestions for pupil research and writing, a review of the literature on teaching literature and writing, and lists of recommended books and other educational materials, the authors have prepared a guide for creating uniquely appropriate learning opportunities for gifted and talented pupils.

I hope that this publication may contribute significantly to enriching the lives of these children; building skills for analyzing, interpreting, evaluating; and providing the challenge and adventure that enable them to help us improve our world.



Superintendent of Public Instruction

Preface

This curriculum guide is intended for use by teachers of students whose general mental ability places them in the exceptional range.

A Guide for Teaching Literature and Story Writing to Gifted and Talented Children in Elementary and Middle Schools was prepared by Bonnie J. Deming, San Diego Unified School District, and Leif Fearn, San Diego State University.

This publication was completed under the direction of Paul D. Plowman, Consultant, Gifted and Talented Education Program, California State Department of Education; and Director of the Public Law 93-380 projects.

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Introduction to the Guide

An obvious and widely accepted motivation for children's learning to read and understand literature is simply the "enjoyment of reading a good book." Personal interest reading is indeed a worthwhile habit for children to acquire. This guide is intended to help teachers to enhance and develop the desire and ability of gifted students to write intelligibly and creatively and to read with understanding and appreciation.

In a broad sense the educational objectives for gifted pupils are similar to those for all children; namely, to achieve academic competence at the highest possible level and to utilize this competence in personal, intellectual, and creative endeavors.

When we consider how dependent we are on our ability to understand and interpret recorded language, we begin to realize how important it is for us to develop our reading skills. We hope that this guide will provide teachers with some ideas for teaching literary skills on a much higher intellectual plane than merely that of comprehension, speed, and accuracy.

Many of the lessons included in this guide involve feelings, acceptance, appreciation, and emotional sets. Interests, attitudes, and values are also considered. Creative, divergent, and productive thinking is encouraged throughout the lessons.

Literature develops a sensitivity to language, provides models for good writing, and serves to encourage creative thinking. We believe that an excellent way to develop active writers is to utilize the abundance of good literature as an impetus for personal writing. We wish to draw out from children their reactions to what they read rather than to just implant in their minds cognitive information.

Much of any child's writing will consist of the child's own choice of subject matter, language, and style. Writing comes about only when the child has something to say and when writing is an outgrowth of meaningful experiences. Through hearing, reading, and understanding good literature, children may become more aware of the functions of words, figurative expressions, sentence patterns, and the functional attributes of language.

To guide children in their own attempts to write expressively, we have chosen the *Writing Kabyn* to enrich and extend literature lessons. The *Writing Kabyn* is a systematic developmental writing program based upon serious thinking processes and designed for ability levels throughout the elementary and middle schools. It is divided into four content components: (1) sentences and paragraphs; (2) products (written product styles); (3) technology (essentially capitalization and punctuation); and (4) assessment and editing. The program contains more than 100 distinct teacher-useful instructional frameworks as well as several thousand examples of learner material in reproducible master and task-card form.

This guide provides for the instruction of the elements of literature in ten separate lessons. At the end of each of lessons three through ten is a recommended reading list which identifies books strong in the literary lesson taught.

The Culminating Project, which follows Lesson Ten, involves research and story writing. Personal interest reading and suggested book review forms are reviewed along with steps to use in evaluating literature.

The Appendix includes an annotated bibliography of the teaching of literature and writing, a listing of recommended paperback books, and a bibliography of educational materials for use in teaching literature and story writing.

Throughout this manual are references to *Writing Kabyn* ideas and materials. Each will be keyed with "WK" only. Further information regarding the *Writing Kabyn* can be obtained from the publisher: KABYN BOOKS, P.O. Box 19663, Navajo Station, San Diego, CA 92119.

WK

Educational Objectives

The lessons in this guide are planned to permit a teacher of gifted pupils to help the learners develop cognitive literary concepts as a basis from which affective intellectual behavior may evolve. As a result of the educational experiences described in this guide, children can be expected to achieve the following objectives:

- Be highly selective in choosing books and other reading materials in classrooms, libraries, and bookstores.
- Identify and evaluate the inherent social and moral implications of a story.

- Distinguish among various styles and dramatic techniques used by authors.
- Evaluate various aspects of human relationships on the basis of the behavior of and interactions between and among story characters.
- Identify, analyze, and synthesize the plot, theme, and organizational pattern of a story.
- Describe the interdependence and mutual influences of local color, setting, mood, author's point of view, subplots, problems, conflicts, and other components of literature.
- Tell how environment can influence the behavior of story characters and also the behavior of people in real life.
- Develop a store of knowledge and experiences that will guide them as they discover written language as a means to express ideas in their own creative writing.

Generalizations and Concepts in the Field of Literature

Generalizations that teachers need to accept include the following:

- Skills of reading prose with ease and understanding must be mastered by a child before he or she can be effectively guided into an appreciation of literature.
- Literature is a process by which the writer communicates an account of his or her experiences, vicarious or real, to the reader.
- The reader's experiences, vicarious or real, determine and limit the extent to which he or she can mentally participate in literature.
- Creativity is cultivated by the well-organized teacher who establishes a classroom atmosphere in which divergent and productive opinions are encouraged and respected.

Concepts that children need to acquire include the following:

- Plot and story pattern
- Interrelationships between theme and plot
- Conscious identification with story characters
- Recognition of specific feelings, emotions, and character traits
- Recognition and evaluation of writing techniques and strategies used by authors

Teaching Literature

INTRODUCTORY LESSON

The purposes of this lesson are (1) to determine what the pupils already know about how stories are written; and (2) to provide instruments for self-evaluation by pupils as they acquire literary skills and understandings during the unit.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Knowledge: The learner lists some criteria of a good story in terms of techniques and devices used by authors.
2. Application: The learner writes an original story, consciously applying some principles of literary organization.

B. Affective Domain

1. Receiving: The learner recognizes specific criteria of good stories.
2. Responding: The learner responds to story criteria listed by his or her peers.
3. Valuing: The learner voluntarily evaluates story criteria offered by his or her peers.
4. Organization: The learner organizes an original story, using criteria listed by himself or herself and his or her peers.

II. Motivation and Discussion

Five or ten minutes before meeting with the children at the reading circle, write on the board: "What do you think makes a good story?" Ask each pupil to answer the question in two or three sentences.

At the circle, collect the answers and read each of them to the group; be sure not to reveal to the class the name of the student who wrote any specific answer.

After all responses have been read, ask for comments from the class. These comments should lead to identification of additional criteria. (Taping this discussion for future reference is recommended.)

Inform the children that all of the *criteria* discussed will be typed and duplicated so that each pupil will have a copy to use. Then, tell

the class about its next task. The following is illustrative of the kind of statement that might be made:

"Your next assignment will be to write a story of your own. You may write about anything at all. The story may be long or short, funny or sad—whatever you choose. It will be *your* story. You will not receive a grade, but you will use the story in several ways, which will be explained later."

Note: Sentence starters, pictures, topic sentences, and sample titles may be used if necessary.

When the stories have been completed, collect them and inform pupils that the stories will be duplicated and that copies will be returned to be analyzed and evaluated from time to time.

Each story should be read to the group and evaluated in terms of the criteria.

Explain to the children that they will have opportunities to evaluate, revise, and rewrite their own stories as they learn more of the writing techniques used by professional authors.

During the course of the unit, some stories may undergo such major revisions that the rewritten stories may need to be duplicated.

When all of the stories have been discussed, Lesson I should be introduced.

The teacher should use his or her own discretion about when pupils should evaluate and rewrite their original stories.

Write a story of at least 300 words, beginning with one of the following lines:

1. "Caught," he mumbled to himself.
2. Baby chicks might be cute right after they hatch, but . . .
3. Burned in my memory was the sound of footsteps behind me.

Select a strip from the comics page of a daily newspaper and begin collecting the daily strips when a new story begins. Collect the strips until the story is completed. Write the story from the strip.

Most 30- or 60-minute television stories contain a beginning, a middle, and an end, all presented during the one period of air time. Select a television story that you liked and imagine that it was not finished at the end of the 30 or 60 minutes. Continue the story.

LESSON ONE

INTRODUCTION TO PLOT — STORY LINE

The following objectives, discussion topics, and pupil activities are concerned with acquainting the children with that element of plot generally called the story line.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Knowledge: The learner (a) recalls and uses accepted literary terminology when thinking about or discussing what

stories are; (b) defines a story as the planned description of a series of events leading up to a problem and how it is solved; and (c) identifies the components of a plot as he or she evaluates his or her own or any other story.

2. Comprehension: The learner recognizes and classifies the four components of a story (setting, problem, climax, and denouement).
3. Application, analysis, and synthesis: The learner organizes the retelling of a story in terms of the plot components.
4. Evaluation: The learner makes qualitative judgments about a story on the basis of its plot structure.

B. Affective Domain

1. Receiving: The learner identifies a piece of writing as a story by its form and structure.
2. Responding: The learner offers his or her own opinions in discussions dealing with story form and organization.

II. Motivation and Discussion

The statements that follow are examples of those which the teacher might make to the children in an effort to motivate, guide, and instruct. Many of these can be used as springboards for discussion.

A. Setting. "I'm going to read part of a story which is probably familiar to all of you: 'Once upon a time there was a little girl who was called Little Red Riding Hood. . . . One day, her mother, who had been churning butter and baking cakes, said to her: "My dear, put on your red cloak with the hood to it, and take this cake and this pot of butter to your Grannie. . . ." But her grandmother lived some way off, and to reach the cottage Little Red Riding Hood had to pass through a vast, lonely forest.'"

- "What part of the story do you think this was?"
- "*How* did the author introduce the reader to the story?"
- "*Who* was in the story? *What* was she going to do? *Where* was she going?"
- "I'm going to draw on the board a picture of the whole story. Let's call this picture a diagram. Does anyone know what this long line is called?" (*Story line* or any similar term would be acceptable.)

- "Using this picture or story line, who can tell us what part of

'Little Red Riding Hood' we have just talked about? Why? What do we call this part of the story?"

> *NOTE: Almost any story can be used, since the setting is usually established within the first few paragraphs.*

B. Problem. "Any story needs a problem to be solved, because without it there would be no story. We might have simply a description or the telling of an incident, but not a story."

- "What was the *problem* in 'Little Red Riding Hood'?"
- "Where in this picture or story line would the problem be?"
- "What almost always happens in this part of any story?"

C. Climax. "Almost every story has one part, usually near the end, which is the most exciting 'chunk' of the story. The reader is so interested that he or she just *has* to keep reading to find out what happens or how the problem is solved. Now, where was this part in 'Little Red Riding Hood'?"

The children may not agree at all on how the problem was solved. It is this interplay of ideas and the opportunity to verbalize their thoughts that will give depth to the discussion; so let them disagree. Verbal and nonverbal communication is an important factor in this section.

D. Ending (denouement). "After the climax has been reached, the problem in the story is solved and usually the characters 'live happily ever after.' How was the problem solved in 'Little Red Riding Hood'?"

There are several different versions to this fairy tale. Each child can express what he or she believes to be the "ending" of the story.

III. Extending Concepts

At this point the pupils should be ready to handle a more detailed story line. Help them to apply it to any familiar fairy tale. Ask several children to retell in their own words the stories they have chosen; perhaps a different child can be selected for each section. Then discuss the four parts of each story as they relate to what is described.

Put the following on the chalkboard or on a chart:

SETTING	PROBLEM	CLIMAX	ENDING
Beginning (who, when, where, and so on).	Action starts.	Most exciting part, biggest problem.	Problem is solved. Story is closed.

Select a familiar novel to be discussed, and ask the children to study the story-line diagram again. "Does the novel fit into the four sections or parts of the story line? If so, how?" Have the children establish through discussion which part of the story applies to the *setting*, the *buildup* (caused by the problem or conflict), the *climax*, and the *ending*. Continue the discussion with the children to establish the concept that any story, long or short, has form and organization, which are predetermined by the author.

Using the same criteria, invite discussion of various types of fictional materials and media such as the following: (1) comic books of many types; (2) primers and textbooks for primary reading; (3) picture books—for example, the Caldecott Award books (4) current television programs; and (5) motion pictures, silent films included.

Encourage the pupils to analyze short newspaper articles and editorials, magazine stories and articles written for young people, and other materials for the purpose of determining which are stories, which are merely narrations, and which are factual accounts. Ask them to explain the differences they have noted.

Develop with the learners the plot analysis techniques from the *Writing Kabyn* below.

Return to the children the original stories they wrote during the Introductory Lesson. Ask them to evaluate their own work. Does each story have a *setting*, a *buildup*, a *climax*, and an *ending?* Encourage them to discuss their stories in small groups or "literary circles," or to work on their papers individually. They may wish to delete, revise, or add to their stories as a result of Lesson One and the discussions they have had.

WK

Product: Plot Analysis[1]

Title: Recognizing Plots

Purpose:

To sensitize learners to the nature and form of story plots, or the problems around which stories are written

Explanation:

This is an *awareness* activity that may not result in a written product, but will result in increased awareness of story plotting.

Procedures:

1. The essential question in this activity is "What is the plot

[1]Leif Fearn and Kathleen Foster, *The Writing Kabyn: Products.* San Diego, Calif.: Kabyn Books. Reprinted with permission.

and how is it presented?" That can be the teacher's question, or the learner's question as the activity progresses.

2. The teacher selects a story with which learners are familiar, and conducts discussion in response to the essential question above. The plot should be described in an oral sentence or two: "The plot of this story shows how the old woman managed to overcome her infirmities to help the little boy find comfort from his pain. The writer waits until the last third of the story to clarify the plot, but allows the reader to become familiar with the woman throughout the story."
3. Learners describe several story plots through group discussion as above in order to begin the habit of looking at stories that way.
4. Learners should be encouraged to form such descriptions in response to their own stories and eventually to think that way in planning their stories. NOTE: A plot plan as suggested above should not limit a writer. The plot plan only sets a stage or direction; writers typically adjust their plot plan, or change it dramatically as their story unfolds.

LESSON TWO

INTRODUCTION TO PLOT — THE BUILDUP

The *buildup* is one of the most important ingredients in a work of fiction, whatever the length. Ignited by a specific problem or conflict (in some instances more than one), the buildup constitutes the rising action of the story and leads to an apex of tension and vicarious involvement. That apex is the climax, and the story then dips to its close. As a rule, the ending comes soon; often it is abrupt. In some stories the climax coincides with the ending.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Comprehension: The learner identifies the buildup, or the rising action, in a story.

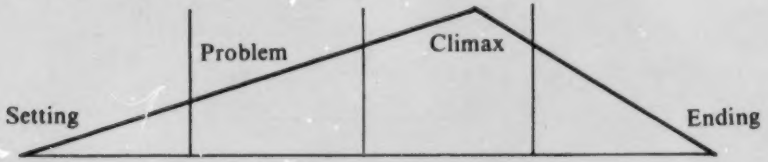
B. Affective Domain

1. Receiving: The learner identifies story passages in which the reader experiences an emotional change.

2. Responding: The learner describes his or her own emotional change as a result of identifying with story characters and situations.
3. Synthesis and organization: The learner begins to use planned "buildups" in his or her own creative writing and storytelling endeavors.

II. Motivation and Discussion

Ask the children: "Who remembers what the plot of a story is? What are the four main parts of a story?" Show a story line on the board or on a chart:



Ask the following questions:

- "Do most stories have just one exciting part or several high points of interest?"
- "How would you explain a story line such as this one?"

Draw another story-line diagram, this time using curves to indicate high points of interest or tension.

- "What do you think points A, B, C, and D represent? Which one represents the climax? How do you think high points A, B, and C are related to the climax? What do you think the 'build-up' in a story means?" (Explain that the buildup refers to the string of events that constitutes the rising action and leads up to the climax.)

III. Extending Concepts

A. Buildup of the story. The most interesting or exciting part of a story is the high point of interest, or climax, which takes place at or near the end of the story. Many important events take place, however, to build up to this climax. Usually, these events become more and more exciting toward the end of the story.

Distribute copies of the following list to the class. Ask the pupils to put an X in front of any of the numbered passages that might be considered an important event in the buildup of a story.

_____ 1. "I think I see buffaloes." Jim narrowed his eyes at the moving black specks in the distance. "Let's try to get one. Do you think we could?"

_____ 2. "That's just a small herd," Jim said. "This will be easy."

_____ 3. His horse laid back his ears and shied. "They're stopping, Jim!" "They see us. The whole herd is coming this way! Go back!" shouted Jim.

_____ 4. Jim looked from the leafless trees to the buffaloes. "They won't help; even if we climbed them, we wouldn't be safe."

_____ 5. "The herd is gaining on us." Rezin's voice shook. His face was white. "I know it. There's only one thing to do." Jim slowed his horse and dismounted. "I'll face them and turn them back."

_____ 6. Jim slapped his mount and sent it galloping on to the cottonwoods.

_____ 7. "I'm older. I should be in front." Rezin was trembling as he spoke.

_____ 8. Shaking their big horned heads, the buffaloes plunged directly toward the boys. Their sharp hoofs sounded like thunder. Jim's long upper lip tightened. He looked into the terrible, fierce eyes of the leaders.

_____ 9. "I've got to shut my eyes. . . ."

_____ 10. But Jim kept his eyes open. He saw the herd wheel in front of him. In two divisions the animals were pounding away from him. He and Rezin were like a wedge that divided them. Part of the herd was still coming forward. He looked straight into glaring eyes under cruel horns, but the beasts followed their leaders.

_____ 11. He wanted to jump up and shout. "Hold steady," he said again. That was to steady himself. "It's not over yet."

Ask the children: "Which of these passages do you think might be the main climax of the story? Why? Why would passages 1, 3, 5, and 8 be considered part of the buildup, or rising action, in a story? What are the other passages? What happens in passage 10 that establishes it as the probable climax of the story?"

Ask the children whether they recognize the passages from a book they have read.

The excerpts are from *Jim Bowie: Boy with a Hunting Knife*, by Gertrude Hecker Winders. The book is filled with the exciting and true adventures from Jim Bowie's early years.

B. Plot. When children understand the basic elements of a plot, or story line, the teacher may extend this concept by planning lessons based on the following ideas:

1. The plot is planned by the author; a story is seldom merely the retelling of something that happened in real life.
   - "What would be wrong with a story in which an author told every little detail of what a person did, thought, or said in a conversation?"
   - "Do you think that most incidents that happen to people follow a plan that has a beginning, a problem or middle, and an ending?" Have the children tell of some interesting experiences they have had, and let them decide whether or not they are *stories*. "Could these experiences be *used* in stories? Why or why not?"
2. Plot is a *series* of actions, not just one incident. A plot involves (a) a beginning; (b) a middle part or a series of generating circumstances; (c) a climax; and (d) an end to the conflict or interplay between opposing forces. The *conflict* is essential, for without it, without a problem, there is no plot. Every story must have a crisis, a point of greatest suspense, which results in a climax and is followed by the *denouement*, or ending, where loose ends are tied together.
   - Use *The Three Little Pigs, The Three Bears, The Little Red Hen,* and the like for discussing the concept of buildup and opposing forces.
3. An example of such thinking and writing experience is referred to in the *Writing Kabyn* as the common story. The instructional process is shown on page 14.
4. Follow this with discussions of high points of interest represented by passages from the children's own stories and familiar novels. Introduce the terms "generating circumstances," and "rising action," and decide how they might be shown on a story line.
5. Plot is dependent upon characters who have been developed in the story. Specifically, the plot is an accumulation of all the descriptions of actions that characters in the story perform and an account of their words and thoughts. The reader must be interested in story characters to identify with them. The author, therefore, must create a vivid mental picture of his or her story characters to get and keep the reader's interest.

   For example, the children who have read Elaine L. Konigsburg's *From the Mixed-up Files of Mrs. Basil E. Frankweiler* or *Jennifer, Hecate, Macbeth, Wm. McKinley, and Me, Elizabeth,*

will appreciate the author's skillful character development of Claudia and Jennifer. This is a fine example of how strong characterization can exert a major influence on the plot itself.

WK

Product: Common Story[1]

Purpose:

To cause story writing from a perspective other than that with which learners are familiar

Procedures:

1. Think—How would the story of *Little Red Ridinghood* be different if it had been told by the wolf? That story has been told and is contained in *Teaching for Thinking* (Kabyn Books, 1977).
2. Learners select a story with which they have been familiar for years, typically a fairy tale, old children's story, or common fable. They notice the hero or favorable character in the story as well as the antihero or negative character in the story. They also notice how the story is slanted by and/or toward the favorable character.
3. Learners consider how the story has been written to favor one character and how the unfavorable character has been made negative.
4. Learners then study the way the plot has been developed to discriminate between the positive and negative characters. Learners begin to study how the plot could be reversed to tell the story from the point of view of the negative character.
5. Learners write the new story in such a way that the plot weaves the formerly negative character positively, thus squeezing the formerly positive character out of the heroic role.
6. Common stories might be typewritten and placed in a collection for the school library.

[1]Leif Fearn and Kathleen Foster, *The Writing Kabyn: Products*. San Diego, Calif.: Kabyn Books. Reprinted with permission.

LESSON THREE

INTRODUCTION TO PLOT — HOW PLOT IS INFLUENCED BY THEME

In this lesson the pupil considers the theme of the story—how it influences the plot as well as other elements in the writing and how it affects him or her in terms of meaning, feelings, and human values.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Comprehension and application: The learner describes the *theme* in a story by telling in a sentence the over-all meaning of the story.
2. Analysis, synthesis, and evaluation: The learner tells how the *theme* of a story influences its *plot, style,* and *mood.*

B. Affective Domain

1. Receiving, responding, and valuing: The learner perceives, accepts, or rejects a story theme in terms of moral values and human relationships.
2. Organization: The learner recognizes and isolates paradoxes, irony, and human strengths and weaknesses in story themes.
3. Characterization by value or value complex: The learner describes instances in which the story action causes him or her to experience the same feelings and emotions as those of the characters. The learner tells how his or her own set of ethics and philosophy of life has been influenced by identifying with story characters and situations.

II. Motivation and Discussion

Put the following sentences on the board or on a chart:

"Crime does not pay."
"It is no sin to be poor."

Ask the pupils: "What kind of thoughts do these sentences represent? What kind of story has a lesson or a moral? Does every story have a lesson or a moral? Does every story have a message, or a general purpose? How is a *moral* different from just the *message* in a story?"

Read he following sentences to the children. (If the sentences are written on a chart, they can be referred to often.)

1. Courage, patience, and faith can overcome the most insurmountable of obstacles.

2. Patriotism is a virtue more honorable than self-preservation. "It is better to be a dead hero than a live coward."
3. Good things come inevitably to those who are generous, thoughtful, and kind.
4. Poverty is not unbearable when the characters are courageous and resourceful.

"Do you think that each of these sentences could be considered a moral? Why or why not? Could any of these sentences be used to describe the purpose or meaning of a story? There is a literary term which tells the total meaning of a story. Who knows this term?" (Theme)

> Note: The *theme* of a story can be described simply as its *total meaning*. The theme, or purpose of a story, usually represents a lesson or an observation by the author about life. Without a *theme*, a story would not have much significance and probably would not be much of a story.

III. Extending the Concept of Theme

Comment as follows: "Just a few traditional themes were included earlier in this lesson — dozens of others could be listed, each with a moral, or a lesson, or merely an observation of life. Most traditional themes fit into patterns which are *familiar* to the reader personally, even if he or she disagrees with the inherent implications of the themes. Many good stories deliberately violate these traditional themes, however, and sometimes even depict a morally bad theme." (For example, in *Huckleberry Finn* the main character was an habitual truant, he smoked, and he was generally a sort of nineteenth century juvenile delinquent. In fact, he was a lawbreaker in terms of helping Jim, an escaped slave, to avoid capture.)

Ask the children to tell of stories or episodes in stories wherein the theme represents an idea which is not generally acceptable as *morally good*. If children need guidance, the following situations may be used to stimulate further discussion:

- A rich person may be generous only because of personal vanity.
- Crime sometimes *does pay*.
- In some situations, a person's feelings of hopelessness and futility are quite accurate.
- An act of bravery may turn out to be foolish and unnecessary.

As the children discuss story characters who are involved in "morally bad" themes, have them explain why they think the theme was bad. Invite a variety of opinions. A healthy discussion of this type

should lead to a certain amount of disagreement and, hopefully, some critical analysis of human values, morals, and characteristics. Children can begin to relate these ideas to real-life values.

Return the children's original stories. After each child has reread his or her own story, give the following assignments to the class:

1. Write one sentence which tells the *theme* of your own story.
2. Write the *kind* of theme you think your story has. (Is it a *morally good* or *morally bad* story; does it teach a lesson; or is it just an observation of life?)

After discussion of their own story themes and how their plots are influenced by their themes, permit rewriting based on newly formulated criteria. Then have all stories collected for future reference.

Offer the children the opportunity to plot stories based upon given themes:

- "If you cannot win, make the one ahead break the record."
- "The strong take from the weak, but the smart take it from the strong."

Children can invent themes or select theme-like statements from collections of quotes or epigrams. Selected themes can then be plotted.

Recommended Reading for Plot

Armstrong, William H. *Sounder.* New York, N.Y.: Harper & Row Pubs., Inc., 1969.

Babbitt, Natalie. *The Devil's Storybook.* New York, N.Y.: Bantam Books, Inc., 1977.

Balderson, Margaret. *When Jays Fly to Barbmo.* Cleveland, Ohio: Collins, William & World Publishing Co., Inc., 1969.

Barnouw, Victor. *Dream of the Blue Heron.* New York, N.Y.: Dell Publishing Co., Inc., 1969.

Bishop, E. *The Ballad of the Burglar of Babylon.* Garden City, N.Y.: Farrar Books, 1968.

Bova, Ben. *Flight of Exiles.* New York, N.Y.: E. P. Dutton, 1972.

Branley, Franklyn M. *Mystery of Stonehenge.* Scranton, Penn.: Thomas Y. Crowell Co., 1969.

Burnett, Frances H. *The Secret Garden.* Philadelphia, Penn.: J. B. Lippincott Co., 1962.

Burton, Hester. *In Spite of All Terror.* Cleveland, Ohio: Collins, William & World Publishing Co., Inc., 1969.

Byars, Betsy C. *Summer of the Swans.* New York, N.Y.: Viking Press, Inc., 1970.

Byars, Betsy C. *Trouble River.* New York, N.Y.: Viking Press, Inc., 1969.
Carroll, Lewis. *Alice's Adventures in Wonderland.* New York, N.Y.: Viking Press, Inc., 1975.
Christopher, John. *White Mountains.* New York, N.Y.: Macmillan Publishing Co., Inc., 1967.
Clark, Ann N. *Circle of Seasons.* New York, N.Y.: Farrar, Straus & Giroux, Inc., 1970.
Cleary, Beverly. *Ellen Tebbits.* New York, N.Y.: William Morrow & Co., Inc., 1951.
Cleary, Beverly. *Henry Huggins.* New York, N.Y.: William Morrow & Co., Inc., 1950.
Cleary, Beverly. *The Mouse and the Motorcycle.* New York, N.Y.: William Morrow & Co., Inc., 1965.
Cleary, Beverly. *Ramona the Brave.* New York, N.Y.: Scholastic Book Services, 1977.
Cleary, Beverly. *Ramona the Pest.* New York, N.Y.: William Morrow & Co., Inc., 1968.
Cleary, Beverly. *Ribsy.* New York, N.Y.: William Morrow & Co., Inc., 1964.
Clemens, Samuel L. *Huckleberry Finn.* West Haven, Conn.: Pendulum Press, Inc., 1973.
Collier, James L., and Christopher Collier. *My Brother Sam Is Dead.* New York, N.Y.: Scholastic Book Services, 1974.
Cooper, Susan. *The Grey King.* Patterson, N.J.: Atheneum Pubs., 1978.
Cooper, Susan. *The Dark Is Rising.* Patterson, N.J.: Atheneum Pubs., 1976.
Cunningham, Julia. *Macaroon.* New York, N.Y.: Pantheon Books, 1962.
Cunningham, Julia. *Violet.* New York, N.Y.: Pantheon Books, 1966.
Dahl, Roald. *Danny, the Champion of the World.* New York, N.Y.: Alfred A. Knopf, Inc., 1975.
D'Aulaire, Ingri, and Edgar D'Aulaire. *Abraham Lincoln.* Garden City, N.Y.: Doubleday & Co., 1957.
DeJong, Meindert. *House of Sixty Fathers.* New York, N.Y.: Harper & Row Pubs., Inc., 1956.
Donovan, John. *Remove Protective Coating a Little at a Time.* New York, N.Y.: Harper & Row Pubs., Inc., 1973.
Fenlayson, A. *Red Coat in Boston.* New York, N.Y.: Frederick Warne & Co., Inc., 1971.
Fitzgerald, John D. *The Return of the Great Brain.* New York, N.Y.: Dell Publishing Co., Inc., 1975.
Fox, Paula. *Portrait of Ivan.* Scarsdale, N.Y.: Bradbury Press, 1969.
Fox, Paula. *Slave Dancer.* Scarsdale, N.Y.: Bradbury Press, 1973.

George, Jean C. *Julie of the Wolves.* New York, N.Y.: Harper & Row Pubs., Inc., 1972.

Grahame, Kenneth. *Wind in the Willows.* New York, N.Y.: Dell Publishing Co., Inc., 1969.

Greene, Bette. *Philip Hall Likes Me. I Reckon. Maybe.* New York, N.Y.: Dell Publishing Co., Inc., 1975.

Greene, Constance C. *A Girl Called Al.* New York, N.Y.: Dell Publishing Co., Inc., 1977.

Hamilton, Virginia. *M.C. Higgins the Great.* New York, N.Y.: Macmillan Publishing Co., Inc., 1974.

Hamilton, Virginia. *Time-Ago Tales of Jahdu.* New York, N.Y.: Macmillan Publishing Co., Inc., 1969.

Haugaard, Erik C. *Orphans of the Wind.* Boston, Mass.: Houghton Mifflin Co., 1966.

Hogrogian, Nonny. *One Fine Day.* New York, N.Y.: Macmillan Publishing Co., Inc., 1971.

Homer. *Iliad and the Odyssey of Homer.* Edited by Alfred J. Church. New York, N.Y.: Macmillan Publishing Co., Inc., 1967.

Hutchins, Pat. *Rosie's Walk.* New York, N.Y.: Macmillan Publishing Co., Inc., 1968.

Johnston, Norma. *Glory in the Flower.* Patterson, N.J.: Atheneum Pubs., 1974.

Johnston, Norma. *The Keeping Days.* Patterson, N.J.: Atheneum Pubs., 1973.

Keats, Ezra J. *Goggles.* New York, N.Y.: Macmillan Publishing Co., Inc., 1969 (also available in paperback form from Macmillan Publishing Co., 1971).

Keene, Carolyn. *Bungalow Mystery* (Nancy Drew Series). New York, N.Y.: Grosset & Dunlap, Inc., 1930.

Key, Alexander. *The Forgotton Door.* New York, N.Y.: Scholastic Book Service, 1968.

Kingman, Lee. *The Peter Pan Bag.* Boston, Mass.: Houghton Mifflin Co., 1970 (also available in paperback form from Dell Publishing Co., Inc., 1971).

Konigsburg, E. L. *Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth.* Patterson, N.J.: Atheneum Pubs., 1967 (also available in paperback form from Atheneum Pubs., 1967).

L'Engle, Madeleine. *A Wrinkle in Time.* Garden City, N.Y.: Farrar Books, 1962.

Lindgren, Astrid. *Pippi Longstocking.* New York, N.Y.: Viking Press, Inc., 1950 (also available in paperback form from Penguin Books, Inc., 1977).

Lippman, Peter. *The Great Escape.* New York, N.Y.: Western Publishing Co., Inc., 1973.

Little, Jean. *Take Wing.* Boston, Mass.: Little, Brown & Co., 1968.
Lobel, Anita. *A Birthday for the Princess.* New York, N.Y.: Harper & Row Pubs., Inc., 1973.
London, Jack. *Call of the Wild.* New York, N.Y.: Macmillan Publishing Co., Inc., 1963 (also available in paperback form from School Book Service, 1970).
McCloskey, Robert. *Homer Price.* New York, N.Y.: Viking Press, Inc., 1943 (also available in paperback form from Penguin Books, Inc., 1976).
Miles, M. *Annie and the Old One.* Boston, Mass.: Little, Brown & Co., 1971.
Milne, A. A. *Winnie-the-Pooh.* New York, N.Y.: E. P. Dutton, 1926.
Mitchell, Margaret. *Gone with the Wind.* New York, N.Y.: Macmillan Publishing Co., Inc., 1936 (also available in paperback form from Avon Books, 1976).
Morey, Walt. *Canyon Winter.* New York, N.Y.: E. P. Dutton, 1972.
Morey, Walt. *Scrub Dog of Alaska.* New York, N.Y.: E. P. Dutton, 1971.
Mosel, Arlene. *The Funny Little Woman.* New York, N.Y.: E. P. Dutton, 1972 (also available in paperback form from E. P. Dutton, 1977).
Ness, Evaline. *Sam, Bangs, and Moonshine.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1966.
Ney, John. *Ox: The Story of a Kid at the Top.* Boston, Mass.: Little, Brown & Co., 1970 (also available in paperback form from Bantam Books, Inc., 1971).
Nordhoff, Charles, and James N. Hall. *Mutiny on the Bounty.* Boston, Mass.: Little, Brown & Co., 1932 (also available in paperback form from Washington Square Press, Inc., 1975).
Nordstrom, U. *Secret Language.* New York, N.Y.: Harper & Row Pubs., Inc., 1960.
Norton, Mary. *The Borrowers.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1965.
O'Brien, R. C. *Mrs. Frisby and the Rats of Nimh.* Patterson, N.J.: Atheneum Pubs., 1971.
O'Dell, Scott. *The Black Pearl.* Boston, Mass.: Houghton Mifflin Co., 1967 (also available in paperback form from Dell Publishing Co., Inc., 1977).
O'Dell, Scott. *Island of the Blue Dolphins.* New York, N.Y.: Dell Publishing Co., Inc., 1971.
O'Dell, Scott. *Sing Down the Moon.* Boston, Mass.: Houghton Mifflin Co., 1970 (also available in paperback form from Dell Publishing Co., Inc., 1976).
Paterson, Katherine. *Bridge to Terabithia.* Scranton, Penn.: Thomas Y. Crowell Co., 1977.

Ransome, Arthur. *The Fool of the World and the Flying Ship.* Garden City, N.Y.: Farrar Books, 1968.

Rinaldo, C. L. *Dark Dreams.* New York, N.Y.: Harper & Row Pubs., Inc., 1974.

Schaller, George B., and Millicente E. Selsam. *The Tiger: It's Life in the Wild.* New York, N.Y.: Harper & Row Pubs., Inc., 1969.

Selsam, Millicente E. *Peanut.* New York, N.Y.: William Morrow & Co., Inc., 1969.

Sendak, Maurice. *Where the Wild Things Are.* New York, N.Y.: Harper & Row Pubs., Inc., 1963.

Serraillier, Ian. *Beowulf the Warrior.* New York, N.Y.: Henry Z. Walck, Inc., 1961.

Sewell, Anna. *Black Beauty.* Elmsford, N.Y.: British Book Center, 1977.

Speare, Elizabeth G. *Bronze Bow.* Boston, Mass.: Houghton Mifflin Co., 1961 (also available in paperback form from Houghton Mifflin Co., 1973).

Speare, Elizabeth G. *Witch of Blackbird Pond.* Boston, Mass.: Houghton Mifflin Co., 1958 (also available in paperback form from Dell Publishing Co., Inc., 1972).

Sperry, Armstrong. *Call It Courage.* New York, N.Y.: Macmillan Publishing Co., Inc., 1940 (Macmillan Publishing Co., Inc., 1971).

Steele, Mary Q. *Journey Outside.* New York, N.Y.: Viking Press, Inc., 1969.

Sterling, Dorothy. *Mary Jane.* New York, N.Y.: School Book Service, 1972.

Stevenson, Robert L. *Treasure Island.* Elmsford, N.Y.: British Book Center, 1977.

Taylor, Mildred. *Roll of Thunder, Hear My Cry.* New York, N.Y.: Dial Press, 1976 (also available in paperback form from Bantam Books, Inc., 1978).

Taylor, Sydney. *All-of-a-Kind Family.* Chicago, Ill.: Follett Publishing Co., 1951 (also available in paperback form from Dell Publishing Co., Inc., 1966).

Taylor, Theodore. *The Cay.* Garden City, N.Y.: Doubleday & Co., 1969 (also available in paperback form from Avon Books, 1977).

Tolkien, J. R. *The Hobbit.* Boston, Mass.: Houghton Mifflin Co., 1938 (also available in paperback form from Ballantine Books, Inc., 1976).

Twain, Mark. *The Adventures of Tom Sawyer.* New York, N.Y.: Macmillan Publishing Co., Inc., 1962 (also available in paperback form from Dell Publishing Co., Inc., 1963).

Valens, Evans G. *The Attractive Universe.* Cleveland, Ohio: Collins, William & World Publishing Co., Inc., 1969.

Van Iterson, S. R. *Pulga.* New York, N.Y.: William Morrow & Co., Inc., 1971.

Vinson, Pauline. *Willie Goes to the Seashore.* New York, N.Y.: Macmillan Publishing Co., Inc., 1954.

Warner, Gertrude C. *The Boxcar Children.* Chicago, Ill.: Albert Whitman & Co., n.d.

White, E. B. *Charlotte's Web,* New York, N.Y.: Harper & Row Pubs., Inc., 1952.

White, E. B. *The Trumpet of the Swan.* New York, N.Y.: Harper & Row Pubs., Inc., 1973.

White, Robb. *Deathwatch.* Garden City, N.Y.: Doubleday & Co., 1972 (also available in paperback form from Dell Publishing Co., Inc., 1973).

Wibberley, Leonard. *Red Pawns.* Garden City, N.Y.: Farrar Books, 1973.

Wier, Ester. *The Loner.* New York, N.Y.: David McKay Co., Inc., 1963.

Wilder, Laura I. *Little House in the Big Woods.* New York, N.Y.: Harper & Row Pubs., Inc., 1953.

Wouk, Herman. *Caine Mutiny.* Garden City, N.Y.: Doubleday & Co., 1954.

Zindel, Paul. *The Pigman.* New York, N.Y.: Harper & Row Pubs., Inc., 1968 (also available in paperback form from Dell Publishing Co., Inc., 1970).

Zolotow, Charlotte. *William's Doll.* New York, N.Y.: Harper & Row Pubs., Inc., 1972.

LESSON FOUR

IDENTIFYING AND DISCUSSING CHARACTER TRAITS

Lesson Four is concerned with characterization. The pupils are helped to identify and appreciate the roles that are played by the characters in a story. The importance of human behavior to the development and resolution of the plot is stressed. Opportunity is provided for the children to relate story characters to people in real life.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Comprehension: The learner identifies techniques used by writers in creating clear images of story characters.
2. Evaluation: The learner interprets changes in the personality and behavior of story characters—such changes due to environmental influence.

B. Affective Domain

1. Receiving and responding: The learner selects thoughts, words, and actions which reveal the personal traits of story characters.
2. Characterization by value or value complex: The learner imagines himself or herself as one or more story characters and describes how he or she probably would have acted in given story situations.

II. Motivation and Discussion

The following are suggested questions and comments: "What makes you like certain characters in a story better than others? Which characters who possess some of these 'good' traits stand out especially in your mind? What characteristics make you dislike certain people in stories? Everyone has certain character traits; some are good and, of course, some are bad. Most stories have both good and bad characters. What stories have you read lately that portray *both* good and bad characters?

"When you read a story, does it take you very long to decide who the 'good guy' is? How about the 'bad guy'? When the good characters in a story are struggling against the bad characters, this struggle is or causes what writers call *conflict.* Why do you suppose authors want their characters to disagree, argue, fight, or be involved in other forms of conflict? Sometimes in a story there is conflict between a person and his *own* character traits. How do you feel after you have unintentionally hurt someone's feelings? Do you feel the same way after realizing that you have forgotten to do something very important for somebody? Why? Whom are you angry at or disgusted with? A good character in a story can have bad character traits also, and of course these will cause conflict within himself or herself. Why do you think an author writes about self-conflict?"

III. Extending Concepts

The explanation of what happens in a story is as important as the setting, the mood, the tone, and other basic elements. The primary ingredient of any story is *people.* More explicitly, the characters act out the story. Their thoughts, emotions, actions, reactions, and words are the most significant aspects of any story. For this reason, the writer needs to create in the reader's mind very clear images of the characters. The reader, in turn, should give considerable thought and attention to the characterizations in order to understand and appreciate the story itself.

Ask the children to analyze a story character known to all the class by discussing the following aspects of character development: (1)

physical description; (2) reactions to story situations; (3) the character's speech patterns; (4) reactions of other characters to him or her; and (5) conversations of others about the character.

Ask the children to select a character in the books they are reading or have recently completed. Have them choose passages in which the author was developing a character. Have them look for *changes* in the character's personality as the story develops. Ask, "How did a seemingly good character turn bad, and vice versa?"

Discuss how these character changes might occur in real life.

Suggest to the pupils that story characters might have acted or reacted differently in certain story situations if environmental conditions had been different. Ask what a rich person might have been like had he or she been poor.

Propose that the hero in a given story might *not* have been kind and forgiving. What would have been the effect on his or her friends? Discuss the theory that the Golden Rule really works. Does it?

Ask the pupils what constitutes an interesting personality. Is it one who is good, kind, and agreeable? How about Julius Ceasar, Napoleon, Adolph Hitler, or Long John Silver? What about Harriet in *Harriet the Spy?* What do we mean by the term *personality?* What kinds of influences did strong personalities have on the plot of a given story? What influences have strong personalities had on world history?

How can the images of the characters in the children's own stories be made clearer? Is there *conflict* between, or within, their characters? What new criteria have they learned to help them evaluate their original stories? After discussion, assign a period of class time in which the children may work on their stories. Collect them at the end of the work period.

Introduce the character study lessons from the *Writing Kabyn.* These exemplify ways in which to approach characterization in writing.

Product: Character Study - Self [1]

Purpose:

To cause learners to write a character study around a person well known to them

Procedures:

1. The teacher conducts a discussion over a period of several days in which the focus is story character study. "Who is Tom Sawyer? What does the author do to help you know

[1]Leif Fearn and Kathleen Foster, *The Writing Kabyn: Products.* San Diego, Calif.: Kabyn Books. Reprinted with permission.

about Tom? How do you know about the lawyer in *The Bet*? How did Chekhov write the character study so that you would know about the character?" Teachers can use similar questions with regard to stories in readers, literature books, library books, and any other sources readily available.

2. Learners address the topic, "Who and what am I?" Knowing that their essential purpose will be to communicate themselves as a story character, learners make a list of items that they think make them interesting and clear to a reader.
3. Learners select a group of five or six items from their list, arrange them in an order that they think is a good sequence of presentation, and then write a three or four paragraph description of themselves.
4. Learners share their self study with the teacher or their peers for the purpose of adjusting or changing it for clarity or specificity. Self-studies might be read aloud by the teacher to see if the group can recognize the subject of each character study.

Product: Character Study - Nonstranger

Purpose:

To cause learners to describe persons known to them in such a way that a reader will more fully appreciate the subject or person

Procedures:

1. Learners select a person known to them: a relative, friend, public figure, fantasy figure and so forth. Learners should prepare for their character study by making lists of outstanding characteristics, attributes and descriptors by which their character is known. In this way they can write a sentence or two that tells precisely what they want their readers to know. (I want my readers to have a mental picture of my grandfather, who is a jeweler.)
2. Learners then think of ways to present their subject in order to fulfill the purpose of Procedure One above.
3. Learners write a three to five paragraph character study of their subject, being careful throughout to fulfill their purpose in Procedure One above.
4. Learners might read their character study aloud as class members respond with what they now know about the

subject of the character study. As others respond to the writer's character study, the writer can see if his/her purpose (Procedure One above) was fulfilled. On that basis the character study can be edited, adjusted or changed.

Product: Character Study - Stranger

Purpose:

To cause learners to describe possible story characters on the basis of their direct observation and subsequent curiosity

Procedures:

1. This activity is begun in one of two ways. Either the class goes on a field trip to a place where many people congregate, or the teacher assigns learners to do so individually over a weekend. Once at such a place where people congregate (shopping centers, ball games, downtown streets, and so forth) learners select a subject (person) in the crowd to observe. Observations might take less than a minute, or learners might follow their subject for several minutes or longer to collect a greater amount of observed data.
2. Learners ask themselves, "Who might my subject be? Where has (s)he come from? Where is (s)he going? What does the subject care about? Has my subject a family?" Such questions help learners build elaborated character studies.
3. Observed data are written into a three to five paragraph description of the subject in which outstanding characteristics are arranged so that the subject is made interesting as a possible story character.
4. The final product in this activity is a five to ten paragraph description of the character.
5. For some learners this activity will suggest an entire story around their subject. Those learners should go ahead with such a story.

Product: Character's Behavior

Purpose:

To cause learners to analyze prospective story characters on the basis of their behavior, described, explained, and possibly predicted

Procedures:

1. Learners are to select a story or historical character about whom they know a great deal, or from whom there is biographical or autobiographical information available. The learner's first task is to become somewhat expert on the character, hence it may be necessary to precede this activity with several days of preparatory reading and study.
2. Learners describe their selected character (Harriet Tubman, for example) according to the following questions:
   a. What does the character typically do? How does the character behave? Is it possible to know the character by his/her behavioral patterns?
   b. Why does the character behave in the ways noted in (a) above? Is it possible to understand the behavioral patterns by understanding the character and his/her situation better?
   c. Given what we know about the character and his/her behavior, is it possible to predict how (s)he will respond to various events? What might we expect from the character?
3. Learners arrange their responses to the questions in Procedure Two in a 100 to 200 word written character study that may be shared as written, or used as the lead for a discussion of the character.

Recommended Reading for Character Traits

Aesop. *Aesop's Fables.*

Aiken, Joan. *Wolves of Willoughby Chase.* Garden City, N.Y.: Doubleday & Co., 1962.

Alcott, Louisa M. *Little Women.* Boston, Mass.: Little, Brown & Co., 1968.

Bailey, Carolyn S. *Miss Hickory.* New York, N.Y.: Viking Press, Inc., 1946.

Barrett, Judith. *Benjamin's 365 Birthdays.* Patterson, N.J.: Atheneum Pubs., 1974.

Baum, L. Frank. *The Wizard of Oz.* Chicago, Ill.: Contemporary Books, Inc., 1956.

Bradley, Michael. *The Shaping Room.* New York, N.Y.: Dodd, Mead & Co., 1978.

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Briggs, Raymond. *Father Christmas.* New York, N.Y.: Coward, McCann & Geoghegan, Inc., 1973.

Brink, Carol R. *Caddie Woodlawn.* New York, N.Y.: Macmillan Publishing Co., Inc., 1973.

Burch, Robert. *Queenie Peavy.* New York, N.Y.: Viking Press, Inc., 1966.

Byars, Betsy C. *The Pinballs.* New York, N.Y.: Harper & Row Pubs., Inc., 1977.

Byars, Betsy C. *Summer of the Swans.* New York, N.Y.: Viking Press, Inc., 1970.

Calhoun, Mary. *Horse Comes First.* Patterson, N.J.: Atheneum Pubs., 1974.

Caudill, Rebecca. *Somebody Go and Bang a Drum.* New York, N.Y.: E. P. Dutton, 1974.

Cleary, Beverly. *Ramona and Her Father.* New York, N.Y.: William Morrow & Co., Inc., 1977.

Cleary, Beverly. *Ramona the Brave.* New York, N.Y.: Scholastic Book Services, 1977.

Cleary, Beverly. *Ramona the Pest.* New York, N.Y.: William Morrow & Co., Inc., 1968.

Dickens, Charles. *A Christmas Carol.* Garden City, N.Y.: Doubleday & Co., 1976.

Engdahl, Sylvia L. *Enchantress from the Stars.* Patterson, N.J.: Atheneum Pubs., 1970.

Evans, C. S. *Cinderella.* New York, N.Y.: Penguin Books, Inc., 1978.

Farjeon, Eleanor. *The Glass Slipper.* New York, N.Y.: Viking Press, Inc., 1956.

Fitzhugh, Louise. *Harriet the Spy.* New York, N.Y.: Dell Publishing Co., Inc., 1978.

Fox, Paula. *Slave Dancer.* Scarsdale, N.Y.: Bradbury Press, 1973 (also available in paperback form from Dell Publishing Co., Inc., 1975).

Gag, Wanda. *Millions of Cats.* New York, N.Y.: Coward, McCann & Geoghegan, Inc., 1928 (also available in paperback form from Coward, McCann & Geoghegan, Inc., 1977).

George, Jean C. *My Side of the Mountain.* New York, N.Y.: E. P. Dutton, 1967 (also available in paperback form from E. P. Dutton, 1967).

Haywood, Carolyn. *Back to School with Betsy.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1943 (also available in paperback form from Harcourt Brace Jovanovich, Inc., 1973).

Haywood, Carolyn. *Betsy and Billy.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1941.

Haywood, Carolyn. *Betsy and the Boys.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1945.

Haywood, Carolyn. *"B" Is for Betsy.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1939 (also available in paperback form from Harcourt Brace Jovanovich, Inc., 1968).

Hoban, Russell. *Bargain for Frances.* New York, N.Y.: Harper & Row Pubs., Inc., 1970.

Hunt, Irene. *Across Five Aprils.* Chicago, Ill.: Follett Publishing Co., 1964 (also available in paperback form from Grosset & Dunlap, Inc., 1978).

Hunt, Irene. *Up a Road Slowly.* Chicago, Ill.: Follett Publishing Co., 1966 (also available in paperback form from Grosset & Dunlap, Inc., 1968).

Hunter, Kristin. *Soul Brothers and Sister Lou.* Totowa, N.J.: Charles Scribner's Sons, 1968 (also available in paperback form from Avon Books, 1976).

Jackson, Helen H. *Ramona.* Boston, Mass.: Little, Brown & Co., 1939 (also available in paperback form from Avon Books, 1975).

Johnson, Annabel, and Edgar Johnson. *The Grizzly.* New York, N.Y.: Harper & Row Pubs., Inc., 1964 (also available in paperback form from Harper & Row Pubs., Inc., 1973).

Kent, Jack. *Jack Kent's Fables of Aesop.* New York, N.Y.: Parents Magazine Press, 1972.

Konigsburg, E. L. *Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth.* Patterson, N.J.: Atheneum Pubs., 1967 (also available in paperback form from Atheneum Pubs., 1967).

Lawson, John. *You Better Come Home with Me.* Scranton, Penn.: Thomas Y. Crowell Co., 1966.

Lawson, Robert. *Rabbit Hill.* New York, N.Y.: Viking Press, Inc., 1944 (also available in paperback form from Dell Publishing Co., Inc., 1968).

L'Engle, Madeleine. *Wind in the Door.* New York, N.Y.: Farrar, Straus & Giroux, Inc., 1973 (also available in paperback form from Dell Publishing Co., Inc., 1976).

L'Engle, Madeleine. *Wrinkle in Time.* New York, N.Y.: Farrar, Straus & Giroux, Inc., 1962 (also available in paperback form from Dell Publishing Co., Inc., 1973).

Miles, Miska. *Annie and the Older One.* Boston, Mass.: Little, Brown & Co., 1971.

Milne, A. A. *The House at Pooh Corner.* New York, N.Y.: E. P. Dutton, 1961 (also available in paperback form from Dell Publishing Co., Inc., 1970).

Milne, A. A. *Winnie-the-Pooh.* New York, N.Y.: E. P. Dutton, n.d.

Neville, Emily C. *It's Like This, Cat.* New York, N.Y.: Harper & Row Pub., Inc., 1963 (also available in paperback form from Harper & Row Pub., Inc., n.d.).

Paterson, Katherine. *The Great Gilly Hopkins.* Scranton, Penn.: Thomas Y. Crowell Co., 1978.

Pearce, Philippa. *The Squirrel-Wife.* Scranton, Penn.: Thomas Y. Crowell Co., 1972.

Raskin, Ellen. *Figgs and Phantoms.* New York, N.Y.: E. P. Dutton, 1974.

Rawls, Wilson. *Where the Red Fern Grows.* Garden City, N.Y.: Doubleday & Co., 1961.

Read, Piers Paul. *Alive: The Story of the Andes Survivors.* Philadelphia, Penn.: J. B. Lippincott Co., 1974.

Rinaldo, C. L. *Dark Dreams.* New York, N.Y.: Harper & Row Pubs., Inc., 1974.

Rodgers, Mary. *Freaky Friday.* New York, N.Y.: Harper & Row Pubs., Inc., 1972 (also available in paperback form from Harper & Row Pubs., Inc., 1977).

Rodowsky, Colby, *P. S. Write Soon.* New York, N.Y.: Franklin Watts, Inc., 1978.

Snyder, Zilpha K. *The Truth About Stone Hollow.* Patterson, N.J.: Atheneum Pubs., 1974 (also available in paperback form from Atheneum Pubs., 1978).

Snyder, Zilpha K. *The Witches of Worm.* Patterson, N.J.: Atheneum Pubs., 1972 (also available in paperback form from Atheneum Pubs., 1976).

Speare, Elizabeth C. *Witch of Blackbird Pond.* Boston, Mass.: Houghton Mifflin Co., 1958 (also available in paperback form from Dell Publishing Co., Inc., 1972).

Spyri, Johanna. *Heidi.* New York, N.Y.: Western Publishing Co., Inc., 1977.

Stolz, Mary. *The Bully of Barkham Street.* New York, N.Y.: Harper & Row Pubs., Inc., 1963 (also available in paperback form from Dell Publishing Co., Inc., 1968).

Sutcliff, Rosemary. *The Capricorn Bracelet.* New York, N.Y.: Henry Z. Walck, Inc.; 1973.

Thrasher, Crystal. *The Dark Didn't Catch Me.* Patterson, N.J.: Atheneum Pubs., 1975.

White, E. B. *Charlotte's Web.* New York, N.Y.: Harper & Row Pubs., Inc., 1952 (also available in paperback form from Harper & Row Pubs., Inc., 1972).

White, E. B. *The Trumpet of the Swan.* New York, N.Y.: Harper & Row Pubs., Inc., 1970 (also available in paperback form from Harper & Row Pubs., Inc., 1973).

White, Terence H. *Mistress Masham's Repose.* New York, N.Y.: G. P. Putnum's Sons, 1960.

Wojciechowska, Maia. *Shadow of a Bull.* Patterson, N.J.: Atheneum Pubs., 1964.

LESSON FIVE

RECOGNIZING FEELINGS, MOODS, AND TONE OF THE STORY

People behave in many different ways, and their behavior is based not on a single facet of personality but on a composite: reason, emotion, mood, instinct, imagination, memory, the will to act or not to act, and so on. A well-written story, therefore, reflects this complexity of human nature. Lesson Five draws attention especially to feelings, to the interplay of reason and emotion, and to the general tone of the story.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Analysis: The learner recognizes and is able to tell previously unstated assumptions regarding feelings and moods.
2. Synthesis: The learner combines various moods in writing or telling a story to establish an identifiable over-all tone.

B. Affective Domain

1. Organization: The learner compares various human motivations in terms of reason and emotion.
2. Characterization by a value or value complex: The learner identifies his own system of values and explains the motivations for his own behavior in terms of reason and emotions.

II. Motivation and Discussion

The following questions, comments, and assignments are suggested. Elicit frank opinions from as many of the children as possible.

"Why do you think authors let their characters do or say things that may be foolish or thoughtless instead of always doing what is reasonable and intelligent?

"In real life, do we *always* do or say what we know to be the most reasonable and intelligent?

"What do you think causes people in real life to do the things they do?

"The author lets the readers know how a character feels by what he or she lets the character do or say. He or she lets the reader 'discover' what a character is like or how he or she feels by telling what the character is doing or saying.

"Read the following passages and choose a word from the list to describe the mood or feeling which you think is represented in each passage. Be ready to tell why you chose the word you did."

1. Paulette marched out of Miss Brown's room with the children's laughter echoing in her ears. Martin Seebrook called to her, "Hey, Frenchie, say 'thirty thousand thirsty thistles.'"

   _____ a. Fear
   _____ b. Embarrassment
   _____ c. Warm friendship

2. Paulette stared at the logs. "Yes, I have really done it," she said aloud. "If I have to tell something I am thankful for, I shall get a zero. What is there to be thankful for in this hateful place?"

   _____ a. Anger
   _____ b. Fear
   _____ c. Homesickness

3. Martin put up his hand to speak. "Ma'am, I liked best what Frenchie said. I never thought of being thankful for things like arms and legs, but I am."

   _____ a. Kindness
   _____ b. Friendliness
   _____ c. Jealousy

4. Martin's hand shot up. "Can't we call that Frenchie's joyful noise?" A hearty bomb of laughter exploded in the room, but this time the laughter was different. This time, Paulette could laugh, too.

   _____ a. Feeling sorry for Frenchie
   _____ b. Sense of humor
   _____ c. Acceptance of Frenchie

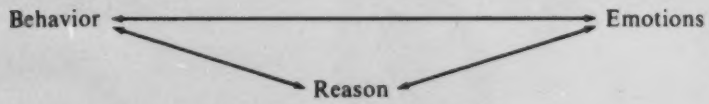
III. Extending the Concept

The items that follow may be used to stimulate further pupil discussion and activity: "Do you find yourself pretending to be a certain character, or even several characters in a story? This is called 'identifying' with a character. Who can give examples of identifying with characters in books you have read recently?

"When an author succeeds in getting the reader to identify with story characters, he or she *leads* the reader toward the mood he or she wishes to establish.Can you think of examples of emotions you have felt while reading certain stories? Why do you think an author doesn't just tell the reader immediately how the characters feel? Why does he or she deliberately hold back information that the reader is curious about?

"It has been said that people do most of the things they do because of two factors—their *reason* and their *emotion*. What is your opinion of this observation?"

Discuss the interactions implied by the following diagram:



"Do you think that a person's emotions can influence his or her reasoning as well as his or her behavior? Would you say a person's reasoning might influence his or her emotions and his or her behavior? Think of examples which illustrate mutual influences between emotions, reasons, and behavior."

Ask children to give examples from books they have read, or are reading, illustrating actions motivated by reason or by emotion, and to evaluate the actions in terms of the consequences.

"When an author is attempting to establish a certain mood or atmosphere in a story, do you think the author depends mostly on a reader's reason or his or her emotion?

"Do people in other occupations use emotion as part of their strategy? What about a salesman, a politician, or a school teacher?"

Have the children make judgments about their own stories in terms of actions motivated by their *own* reason or emotions. Ask them to tell which factors (*reason* or *emotion*) had the most influence in establishing the moods of their stories.

Recommended Reading for Feeling, Moods, and Story Tone

Andersen, Hans Christian. *The Ugly Duckling.* Kansas City, Mo.: Hallmark Card, Inc., 1973.

Armer, Laura A. *Waterless Mountain.* New York, N.Y.: David McKay Co., Inc., 1931.

Armstrong, W. *Sounder.* New York, N.Y.: Harper & Row Pubs., Inc., 1972.

Beatty, Patricia, and John Beatty. *Master Rosalind.* New York, N.Y.: William Morrow & Co., Inc., 1974.

Blume, Judy. *Are You There God? It's Me, Margaret.* New York, N.Y.: Dell Publishing Co., Inc., 1974.

Bond, Nancy. *A String in the Harp.* Patterson, N.J.: Atheneum Pubs., 1976.

Burnett, Frances H. *The Secret Garden.* New York, N.Y.: Dell Publishing Co., Inc., 1971.

Byars, Betsy. *The Summer of the Swans.* New York, N.Y.: Viking Press, Inc., 1970.

Clifton, Lucille. *All Us Come Cross the Water.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1973.

Colman, Hila. *Chicano Girl.* New York, N.Y.: William Morrow & Co., Inc., 1973.

DeJong, Meindert. *The Wheel on the School.* New York, N.Y.: Harper & Row Pubs., Inc., 1954.

Edmonds, Walter D. *The Matchlock Gun.* New York, N.Y.: Dodd, Mead & Co., 1941.

Faulkner, Georgene, and John Becker. *Melindy's Medal.* New York, N.Y.: Simon and Schuster, Inc., 1945.

Fife, Dale. *The Little Park.* Chicago, Ill.: Albert Whitman & Co., 1973.

Fox, Paula. *The Slave Dancer.* Scarsdale, N.Y.: Bradbury Press, 1973.

Gates, Doris. *Blue Willow.* New York, N.Y.: Penguin Books, Inc., 1976.

George, Jean C. *Julie of the Wolves.* New York, N.Y.: Harper & Row Pubs., Inc., 1972.

George, Jean C. *My Side of the Mountain.* New York, N.Y.: E. P. Dutton, 1967.

Gipson, Fred. *Old Yeller.* New York, N.Y.: Harper & Row Pubs., Inc., 1964.

Grahame, Kenneth. *The Wind in the Willows.* New York, N.Y., New American Library, 1969.

Greenberg, Polly. *Oh Lord, I Wish I Was a Buzzard.* New York, N.Y.: Macmillan Publishing Co., Inc., 1968.

Hamilton, Virginia. *Arilla Sun Down.* New York, N.Y.: Greenwillow Books, 1976.

Hamilton, Virginia. *M. C. Higgins, the Great.* New York, N.Y.: Dell Publishing Co., Inc., 1976.

Hamilton, Virginia. *Zeely.* New York, N.Y.: Dell Publishing Co., Inc., 1978.

Henry, Marguerite, *King of the Wind.* Chicago, Ill.: Rand McNally & Co., 1948.

Hill, Elizabeth. *Evan's Corner.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1967.

Lawson, Robert. *Rabbit Hill.* New York, N.Y.: Penguin Books, Inc., 1977.

Mathis, Sharon B. *The Hundred-Penny Box.* New York, N.Y.: Viking Press, Inc., 1975.

Miles, Miska. *Annie and the Old One.* Boston, Mass.: Little, Brown & Co., 1971.

Milne, A. A. *Winnie-the-Pooh.* New York, N.Y.: Dell Publishing Co., Inc. 1970.

Morey, Walt. *Runaway Stallion.* New York, N.Y.: E. P. Dutton, 1973.

O'Brien, Robert C. *Mrs. Frisby and the Rats of Nimh.* Patterson, N.J.: Atheneum Pubs., 1971.
Paterson, Katherine. *Bridge to Terabithia.* Scranton, Penn.: Thomas Y. Crowell Co., 1977.
Rawlings, Marjorie K. *The Yearling.* Totowa, N.J.: Charles Scribner's Sons, 1963.
Rivera, Geraldo. *A Special Kind of Courage.* New York, N.Y.: Bantam Books, Inc., 1977.
Sachs, Marilyn. *The Truth About Mary Rose.* New York, N.Y.: Dell Publishing Co., Inc., 1974.
Salten, Felix. *Bambi.* New York, N.Y.: Grosset & Dunlap, Inc., 1969.
Sawyer, Ruth. *Maggie Rose (Her Christmas Birthday).* New York, N.Y.: Harper & Row Pubs., Inc., 1952.
Sharp, Margery. *The Rescuers.* New York, N.Y.: Dell Publishing Co., Inc., 1974.
Shotwell, Louisa R. *Roosevelt Grady.* Cleveland, Ohio: Collins, William & World Publishing Co., Inc., 1963.
Sperry, Armstrong. *Call It Courage.* New York, N.Y.: Macmillan Publishing Co., Inc., 1971.
Sterling, Dorothy. *Mary Jane.* New York, N.Y.: Scholastic Book Services, 1972.
Taylor, M. C. *Roll of Thunder, Hear My Cry.* New York, N.Y.: Dial Press, 1976.
Taylor, Theodore. *The Cay.* New York, N.Y.: Avon Books, 1970.
Weik, Mary H. *The Jazz Man.* Patterson, N.J.: Atheneum Pubs., 1977.
White, E. B. *Charlotte's Web.* New York, N.Y.: Harper & Row Pubs., Inc., 1952.
Wilder, Laura I. *By the Shores of Silver Lake.* New York, N.Y.: Harper & Row Pubs., Inc., 1953.
Wilder, Laura I. *Little House in the Big Woods.* New York, N.Y.: Harper & Row Pubs., Inc., 1953.
Witheridge, Elizabeth. *Just One Indian Boy.* Patterson, N.J.: Atheneum Pubs., 1974.
Wojciechowska, Maria. *Shadow of a Bull.* Patterson, N.J.: Atheneum Pubs., 1972.

LESSON SIX

FUN OF DISCOVERY

Arousing the reader's sense of discovery is one of the most attractive qualities of good fiction writing. Elements of suspense, mystery, and surprise all contribute to this quality. Because young people are

naturally curious, the emphasis in this lesson is on their love of discovery.

I. Differentiated Behavioral Objectives

Cognitive Domain

1. Comprehension: The learner describes *discovery* as a technique used by authors in building interest and excitment in a story.
2. Application: The learner identifies examples of discovery in daily life and uses discovery as a strategy in his or her creative thinking and writing.

II. Motivation and Discussion

Questions such as the following might help children understand the idea of *discovery* in literature:

"Have you ever gone to a movie and arrived a few minutes before the first showing ended?

"Could seeing the last part of a motion picture spoil the rest of the story for you if you stayed and watched it from the beginning? Why or why not.

"Why do children enjoy hunting for Easter eggs or playing 'hide-and-go-seek'? How do you *feel* when someone reveals the location of a hidden object before you find it?

"What if someone tells the answer to a problem or riddle just before you get it figured out?

"How many of you have ever read the last few pages of a story before reading the whole book? Do you think this is a desirable thing to do? Why or why not?

"Do you think people usually enjoy finding out things for themselves more than just having someone tell them? Why do authors often use 'the fun of discovery' as a writing technique?"

III. Extending the Concept

Ask the children to cite examples of suspense-building and surprise techniques used by authors.

Ask the children: "How do individuals in other types of work make effective use of planned discovery devices?" Discuss television programs, commercials, kiddie shows, movie serials, and continued comic strips.

Return the children's original stories and ask them to evaluate their own use of *discovery* as a strategy in writing. Perhaps they will need added time to work on their stories, using the "fun of discovery" technique. Collect all stories for future evaluation and reference.

Recommended Reading for Fun of Discovery and Adventure

Adams, Richard. *Watership Down.* New York, N.Y.: Macmillan Publishing Co., Inc., 1975 (also available in paperback form from Avon Books, 1976).

Adamson, Joy. *Born Free: A Lioness of Two Worlds.* New York, N.Y.: Pantheon Books, 1960 (also available in paperback form from Random House, Inc., 1974).

Alexander, Lloyd. *Book of Three.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1964.

Allan, Mabel E. *The Night Wind.* Patterson, N.J.: Atheneum Pubs., 1974.

Barrie, James M. *Peter Pan.* New York, N.Y.: Random House, Inc., 1957.

Burnford, Sheila. *The Incredible Journey.* Boston, Mass.: Little, Brown & Co., 1961.

Carroll, Lewis. *Alice in Wonderland and Through the Looking Glass.* New York, N.Y.: Grosset & Dunlap, Inc., 1963.

Collodi, Carlo. *Adventures of Pinocchio.* New York, N.Y.: Macmillan Publishing Co., Inc., 1963.

Dahl, Roald. *James and the Giant Peach.* New York, N.Y.: Bantam Books, Inc., 1978.

Daley, Robert. *Treasure.* New York, N.Y.: Random House, Inc., 1977 (also available in paperback form from Ballantine Books, Inc., 1978).

Defoe, Daniel. *Robinson Crusoe.* Elmsford, N.Y.: British Book Center, 1977.

DeSaint-Exupery, Antoine. *The Little Prince.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1968.

Dickinson, Peter. *The Dancing Bear.* Boston, Mass.: Little, Brown & Co., 1973.

Enright, Elizabeth. *Thimble Summer.* New York, N.Y.: Dell Publishing Co., Inc., 1976.

Fox, Paula. *How Many Miles to Babylon?* Port Washington, N.Y.: David White Co., 1967 (also available in paperback form from Archway Paperbacks, n.d.).

Fox, Paula. *Slave Dancer.* Scarsdale, N.Y.: Bradbury Press, 1973 (also available in paperback form from Dell Publishing Co., Inc., 1975).

George, Jean C. *Julie of the Wolves.* New York, N.Y.: Harper & Row Pubs., Inc., 1972.

Gipson, Fred. *Old Yeller.* New York, N.Y.: Harper & Row Pubs., Inc., 1964.

Glasser, B., and E. Blustein. *Bongo Bradley.* New York, N.Y.: Hawthorn Books, Inc., 1973.

Gray, Elizabeth J. *Adam of the Road.* New York, N.Y.: Viking Press, Inc., 1942.

Hamilton, Virginia. *The Planet of Junior Brown.* New York, N.Y.: Macmillan Publishing Co., Inc., 1971 (also available in paperback form from Dell Publishing Co., Inc., 1978).

L'Engle, Madeleine. *Wind in the Door.* New York, N.Y.: Farrar, Straus & Giroux, Inc., 1973 (also available in paperback form from Dell Publishing Co., Inc., 1976).

L'Engle, Madeleine. *Wrinkle in Time.* New York, N.Y.: Farrar, Straus & Giroux, Inc., 1962 (also available in paperback form from Dell Publishing Co., Inc., 1973).

Lewis, Clive S. *Horse and His Boy.* New York, N.Y.: Macmillan Publishing Co., Inc., 1970.

Lewis, Clive S. *Last Battle.* New York, N.Y.: Macmillan Publishing Co., Inc., 1956 (also available in paperback form from Macmillan Publishing Co., Inc., 1970).

Lewis, Clive S. *Lion, the Witch and the Wardrobe.* New York, N.Y.: Macmillan Publishing Co., Inc., 1970.

Henry, Marguerite. *Brighty of the Grand Canyon.* Chicago, Ill.: Rand McNally & Co., 1953.

Henry, Marguerite. *King of the Wind.* Chicago, Ill.: Rand McNally & Co., 1948.

Hoff, Syd. *Danny and the Dinosaur.* New York, N.Y.: Harper & Row Pubs., Inc., 1958 (also available in paperback form from Harper & Row Pubs., Inc., 1978).

Jones, Weyman. *Edge of Two Worlds.* New York, N.Y.: Dell Publishing Co., Inc., 1970.

Juster, Norton. *The Phantom Tollbooth.* New York, N.Y.: Random House, Inc., 1961.

Karl, Jean E. *Beloved Benjamin Is Waiting.* New York, N.Y.: E. P. Dutton, 1978.

Lewis, Clive S. *Magician's Nephew.* New York, N.Y.: Macmillan Publishing Co., Inc., 1970.

Lewis, Clive S. *Prince Caspian.* New York, N.Y.: Macmillan Publishing Co., Inc., 1970.

Lewis, Clive S. *Silver Chair.* New York, N.Y.: Macmillan Publishing Co., Inc., 1970.

Lewis, Clive S. *Voyage of the Dawn Treader.* New York, N.Y.: Macmillan, 1970.

Norton, Mary. *The Borrowers.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1965.

O'Dell, Scott. *Island of the Blue Dolphins.* New York, N.Y.: Dell Publishing Co., Inc., 1971.

O'Dell, Scott. *The Black Pearl.* Boston, Mass.: Houghton Mifflin Co., 1967 (also available in paperback form from Dell Publishing Co., Inc., 1977).

O'Dell, Scott. *The Kings Fifth.* Boston, Mass.: Houghton Mifflin Co., 1966 (also available in paperback form from Dell Publishing Co., Inc., 1976).

Pease, Howard. *The Secret Cargo.* Garden City, N.Y.: Doubleday & Co., 1946.

Pene DuBois, William. *Twenty-One Balloons.* New York, N.Y.: Dell Publishing Co., Inc., 1969.

Picard, Barbara L. *The Iliad of Homer.* New York, N.Y.: Henry Z. Walck, Inc., 1960.

Robertson, Dougal. *Survive the Savage Sea.* New York, N.Y.: Praeger Pubs., 1973.

Selden, George. *Cricket in Times Square.* New York, N.Y.: Farrar, Straus & Giroux, Inc., 1960 (also available in paperback form from Dell Publishing Co., Inc., 1970).

Steig, William. *Abel's Island.* New York, N.Y.: Farrar, Straus & Giroux, Inc., 1960 (also available in paperback form from Bantam Books, Inc., 1977).

Stevenson, Robert L. *Treasure Island.* Elmsford, N.Y.: British Book Center, 1977.

Stevenson, William. *The Bush Babies.* Boston, Mass.: Houghton Mifflin Co., 1965.

Stolz, M. *Cat in the Mirror.* New York, N.Y.: Harper & Row Pubs., Inc., 1975 (also available in paperback form from Dell Publishing Co., Inc., 1978).

Swarthout, Glendon. *Bless the Beasts and Children.* Garden City, N.Y.: Doubleday & Co., 1970.

Swift, Jonathan. *Gulliver's Travels.* Elmsford, N.Y.: British Book Center, 1977.

Taylor, Theodore. *The Cay.* Garden City. N.Y.: Doubleday & Co., 1969 (also available in paperback form from Avon Books, 1977).

Telander, Rick. *Heaven Is a Playground.* New York, N.Y.: St. Martin's Press, Inc., 1976.

Tolkien, J.R. *The Hobbit.* Boston, Mass.: Houghton Mifflin Co., 1938 (also available in paperback form from Ballantine Books, Inc., 1976).

Travers, Pamela L. *Mary Poppins.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1972 (also available in paperback form from Harcourt Brace Jovanovich, Inc., 1972).

Twain, Mark. *The Adventures of Huckleberry Finn.* New York, N.Y.: Macmillan Publishing Co., Inc., 1962 (also available in paperback form from Penguin Books, Inc., 1978).

Twain, Mark. *The Adventures of Tom Sawyer.* New York, N.Y.: Macmillan Publishing Co., Inc., 1962 (also available in paperback form from Penguin Books, Inc., 1963).

Wahl, Jan. *The Furious Flycycle.* New York, N.Y.: Dell Publishing Co., Inc., 1970.

LESSON SEVEN

FIGURATIVE AND DESCRIPTIVE LANGUAGE

The use of appropriate figures of speech and colorful, atmospheric description adds much to the effectiveness of literary works, particularly story writing and poetry. The intent of this lesson is to help gifted pupils to appreciate and apply the creative elements of figurative and descriptive language.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Knowledge and comprehension:
   a. The learner identifies examples of similes, metaphors, and figurative language in descriptive prose or poetry.
   b. The learner recognizes and is able to give examples of exaggeration.
2. Application: The learner consciously uses similes, metaphors, and figurative language in his or her oral and written descriptive stories.

B. Affective Domain

Responding: The learner selects and reads books which feature excellent descriptive language.

II. Motivation and Discussion

A. Figurative Language. Ask the pupils: "What is meant by the following sentences?"

The party was not a surprise because Bob spilled the beans.

The boys nearly died laughing.

"Did Bob really *spill some beans?* Were the boys really *near death?* These expressions, which most of us use from time to time, are called *figures of speech.* We sometimes refer to this also as *using figurative language.* Can you think of other examples of figurative language?

To make characters seem like 'real people,' authors let the characters 'talk' naturally. Most of the things we say may not be completely true, literally, but they do help others to understand us more clearly."

Have the children study the following phrases. Ask them to tell why each phrase is *not* completely true:

1. I will go out into the world.
2. That is all you know.
3. She took the girl into a room full of yarn.
4. Her nose must have been a foot long.
5. I have always been weaving.

B. Local Color. Ask the children to listen to this passage and try to decide where it might be taking place:

> The monkeys in the tree-tops stopped their chattering, the capybara ceased his scurrying and stood quietly, trembling. The herons, knee deep in water along the river bank, took flight. Farther up the bank, an ugly jacare caiman slithered deeper into the mud, invisible in the dim moonlight.

"Which *words* help you to know it may be a jungle? Writers use special words to make clear a certain image, scene, or situation. This is sometimes called adding *local color* to a story. When your stories are returned to you at the end of the lesson, find out whether or not you have used local color. Also, look for examples of local color in the books you are now reading."

Notice how the lesson from the *Writing Kabyn* below causes learners to think and write in visual passages.

WK

Product: Descriptive Essay[1]

Title: Forging Images

Purpose:

To cause learners to enhance relatively simple passages in order to accomplish imagery in writing

Explanation:

Imagery is accomplished in this activity by elaborating on the essential meaning carriers. Essential meaning carriers in this activity are words that behave like nouns, verbs, and modifiers.

[1]Leif Fearn and Kathleen Foster, *The Writing Kabyn: Products.* San Diego, Calif.: Kabyn Books. Reprinted with permission.

Procedures:

1. The teacher presents learners with a relatively simple sentence passage:

   The man walked down the street.

   In discussion with learners, the teacher directs consideration of the following kinds of questions:

   a. How did the man feel?
   b. How did the man walk?
   c. What did the man see as he walked?
   d. At what time of day did the man walk?
   e. Where was the man going, if anywhere?

   As ideas are generated by the class, the teacher suggests that an enhanced sentence will seek to place pictures in the mind of a reader.
2. When a variety of ideas in response to the questions in Procedure One have been listed, the teacher directs learners to select several specific ideas or idea patterns. In other words, learners select several of the image ideas, being careful to make the selected ideas fit a pattern so that an integrated feeling or image will emerge from the new sentence.
3. The teacher directs learners to rewrite the root sentence to include the ideas selected in Procedure Two. The teacher may need to refer learners to Single Sentence Session activities from the *Writing Kabyn,* Sentence-Paragraph component, to help them practice placing multiple ideas in one sentence string. Eventually the original root sentence in Procedure One is rewritten to accommodate the selected elaborations in Procedure Two.
4. Learners read their elaborated or enhanced sentences aloud while peers consciously visualize the images that emerge from the new sentence.
5. Procedures one through four can be repeated as needed to establish the concept of enhancement-for-image-effect. Several root sentences are boxed at the end of this activity for that purpose.
6. Eventually learners should be provided with a list of root sentences from which they can choose. Each learner can then enhance his/her own root sentence for image review by peers.
7. This activity can be escalated to root paragraphs for image enhancement, and as the procedure becomes well established, can be used for adjustment and editing purposes on learners' longer pieces of writing.

Root Sentences

1. The house sat on the hill.
2. Sweet smelling after a rain, our woods was a peaceful place to walk.
3. My shoes pinch my feet.
4. Two cars met at the intersection and smashed.
5. After the game the players sat in the locker room.
6. The day came to a close with the setting sun.
7. No one seemed to remember how it happened.
8. Water ran swiftly through the gorge.
9. Entering Kansas for the first time, I realized I had never seen as much open space in all of my life.
10. As she walked to work in the rain, she did not feel good at all.

C. Similes. Explain to the children: "We all have read stories and other material in which the author gave such a good description that the reader could almost 'see' the people or things in the story. Have you noticed that authors sometimes give a clear mental picture of something by comparing it to something entirely different? For example, 'She sat there, quiet as a mouse.' Can you think of other examples? What are comparisons of this kind called?" Write *simile* on the board and have the children say the word aloud. "When a writer uses a simile such as 'white as snow,' or 'hot as fire,' what does he or she assume that the reader already knows?

"Writers often compare things or actions to other familiar things or actions to give a clearer picture. What do you think the author of the following similes had in mind when he or she used them?"

1. Quick as a wink
2. Strong as an ox

D. Metaphors. Review what a *simile* is. "What 'clue' is used to help the reader recognize a simile?" (The words *"like a," "as a,"* or *"than a"* are used between the two things being compared.)

"Another way to describe things clearly is to call them something else, something that is familiar to the reader. For example, '. . . *frozen with fear, green with envy, burst into laughter.*' What are these expressions called?" Write *metaphor* on the board and have the children repeat it aloud. "Can you think of others?

"What does *frozen with fear* really mean? Does someone *really* turn *green* when he or she is envious? What does *burst into laughter* really mean? Does the person really burst wide open? Why do you think this type of descriptive language is used by so many authors? Who can explain the difference between *simile* and a *metaphor*?"

One way to approach similes and metaphors is through the use of specific creative thinking skills. Note how the lesson from the *Writing Kabyn* utilizes fluency and elaboration to cause learners to work with similes and metaphors.

WK

Product: Metaphors and Similes[1]

Purpose:

To cause learners to use language as a way to create images for those who read their written products

Explanation:

Metaphor—a reference to one thing as another: The violet is an introduction to love.

Simile—a reference to one thing as like another: Her face flashed across the room like the piercing beam of a coastline beacon.

Procedures:

1. Learners brainstorm similes with which they are familiar as the teacher records the ideas on the board. Such common similes include: straight as an arrow, sharp as a tack, flat as a pancake, and so forth. As learners become familiar with the simile format, the teacher encourages their speculation on new or uncommon similes. Much of the ensuing brainstorming may appear frivolous, but it nonetheless establishes in learners' minds the concept of the simile.
2. Follow the above discussion and brainstorming session(s) with assigned words for which learners are to formulate similes (soft, far, green, envious, sagacity . . .). Learners

[1]Leif Fearn and Kathleen Foster, *The Writing Kabyn: Products.* San Diego, Calif.: Kabyn Books. Reprinted with permission.

are to generate as many ideas as they can for each assigned word. Learners might also assign words to each other as a variation on this portion of the activity.

3. An activity not unlike Procedures One and Two applies to metaphors. Since metaphors tend to be less common or perhaps trite than the previously exemplified similes, it may be necessary for the teacher to isolate metaphors in literature, or provide learners with several examples.
4. Learners generate several metaphors of their own, each time discussing in the group the impact of their metaphor on creating power or imagery through language.
5. As learners become increasingly conscious of and familiar with similes and metaphors, they may want to write them for public display. Teachers may also want to encourage the use of metaphors and similes in appropriate writing situations.

E. Oral or Written Evaluative Exercises. "Authors have a way of using certain words when they wish the reader's mind to create clear pictures. For example, statements like these will make you *see* something quite different from what the words actually mean. Study these phrases. Think about how the metaphor is used in each phrase. Briefly tell what you think the author means in each case:

1. His eyes dropped out of his head!
2. She turned green with envy!
3. He put his foot in his mouth!
4. The doctor was tied up!
5. Someone spilled the beans!
6. The wind caught the sails!
7. Lights flashed in his eyes.
8. Bells rang in his ears.
9. A bright yellow flame shot out of the spout."

III. Extending the Concept

A. Figurative Language. Ask such questions as the following to stimulate discussion about figurative writing: How does an author make characters and situations in stories seem real to the reader? Do you become more interested in a character when you know what he or she looks like? What are some other ways in which we get a clear picture of a character? An author may say one thing, but, because of when, where, or how it is said, he or she may mean something else.

Authors do this to create an *image*. Tell what you think the author meant by each of the following sentences:

1. "This is not a man's world," Clayte said, "and it's not going to be a man's picnic, either."
2. "I know, Annabelle, I felt little goose pimples come out on my backbone."
3. "Hey, umpire! You blind?"
4. "Was Dood's face red!"

B. Descriptions. The following activities, questions, and topics are suggested for pupil involvement in descriptive writing:

1. "In the following paragraph, underline all of the descriptive words, or words that are not absolutely necessary to tell what Dan and Tom saw."

> As Dan and Tom walked slowly home from a long Cub Scout meeting, they suddenly froze in their tracks with amazement at the startling sight before them. Although they had heard and read some wild stories about space ships, they were hardly prepared for this!

Have the children use descriptive words to tell or write what they think Dan and Tom saw.

2. "Obviously, any storyteller needs to create clear and vivid images of his or her characters and their moods, emotions, and feelings. In books this can be accomplished with descriptive words. How is this done in dramatic portrayals, such as in motion pictures or plays?

   "What would be the advantages or disadvantages of having a story *performed* instead of told or written?

   "How might an actor's personal characteristics affect his portrayal of certain story characters?

   "What is meant by *type casting*?

   "What do directors do and why are they so important to dramatic productions?"

3. Ask how the children might improve their own stories by using the ideas they have discussed or learned in this lesson. Class time should be given to those who wish to rework their own stories, using descriptive language. A small group may wish to start a class booklet of descriptive words and local color phrases.

C. Humor and Figurative and Descriptive Language. Gifted children have a natural sense of humor. They enjoy ludicrous situations, funny adventures, fanciful and figurative language, and incongruities

within characters in humorous stories. However, just making children laugh is not enough to explain humor in children's literature.

Humorous stories express inventiveness and absurdity in straightforward language. Authors of good humor also include fresh unexpected phrasing, rhythm, rhyme, contrast, surprise personification, solemn wording of conversation, and descriptions surrounding absurdities.

To help children better understand the literary components involved in creating humor, you may discuss with them the following questions:

- Think back to passages that you have read that you found particularly funny. What vivid description, conversation, or setting did the author create that made you laugh?
- What do Edward Lear, Ogden Nash, and Dr. Seuss have in common?
- E. B. White, in *Charlotte's Web,* uses exaggeration, word play, surprise, contrast, and discovery to help readers capture the memorable actions and mix-ups of his characters. Would you classify this book as being humorous? Why or why not?
- *Mary Poppins, The Wind in the Willows, Little Women, The Moffat Series,* the Konigsburg stories, Judy Blume stories, and the Beverly Cleary stories have a similar style. How have these stories used conflict between their characters to amuse readers? What other authors can you recall who develop humor in the same way?
- Well-written modern tall tales are good examples of fanciful humor in which laughter rather than credibility is the chief concern. What do some of the traditional tall tales that you remember reading have in common? Do they all have a wish fulfillment at their centers?
- Some tall tales are cynical, such as Roald Dahl's *Charlie and the Chocolate Factory* and *Charlie and the Great Glass Elevator.* Why do you suppose authors, such as Dahl, create such stories?
- What is funny to some is not funny to others. Why do you think this is so? Do you think children and adults like the same kind of humor? Why or why not?
- Review the list of books recommended for humorous reading at the end of this lesson. Have the children recall the stories that they have enjoyed most and tell why they think other stories were not as funny or special.

Ask the children if they have included humor in their own stories. Sharing these at this time might be fun.

Recommended Reading for Figurative and Descriptive Language

Bradbury, Ray. *The Martian Chronicles.* Garden City, N.Y.: Doubleday & Co., 1958.

Cebulash, Mel. *The Boatniks.* New York, N.Y.: Scholastic Book Services, 1971.

Dalgliesh, Alice. *Courage of Sarah Noble.* Totowa, N.J.: Charles Scribner's Sons, 1954.

DeJong, Meindert. *Hurry Home, Candy.* New York, N.Y.: Harper & Row Pubs., Inc., 1953.

DeJong, Meindert. *The Wheel on the School.* New York, N.Y.: Harper & Row Pubs., Inc., 1954.

Dixon, Paige. *The Young Grizzly.* Patterson, N.J.: Atheneum Pubs., 1974.

Fisher, Aileen. *Listen, Rabbit.* Scranton, Penn.: Thomas Y. Crowell Co., 1964.

Fleming, Ian. *Chitty-Chitty-Bang-Bang.* New York, N.Y.: Random House, Inc., 1964.

Gates, Doris. *Blue Willow.* New York, N.Y.: Viking Press, Inc., 1940.

Gobel, Paul. *The Girl Who Loved Wild Horses.* Scarsdale, N.Y.: Bradbury Press, 1978.

Harnett, Cynthia. *The Writing on the Hearth.* New York, N.Y.: Viking Press, Inc., 1973.

Kipling, Rudyard. *The Elephant's Child.* New York, N.Y.: Walker & Co., 1970.

Konigsberg, E. L. *From the Mixed Up Files of Mrs. Basil E. Frankweiler.* Patterson, N.J.: Atheneum Pubs., 1967.

Lenski, Lois. *Strawberry Girl.* Philadelphia, Penn.: J. B. Lippincott Co., 1945.

Ness, Evaline. *Tom Tit Tot.* Totowa, N.J.: Charles Scribner's Sons, 1965.

O'Neill, Mary. *Hailstones and Halibut Bones.* Garden City, N.Y.: Doubleday & Co., 1961.

O'Dell, Scott. *Island of the Blue Dolphins.* Boston, Mass.: Houghton Mifflin Co., 1960.

Recommended Reading for Humor

Alexander, Lloyd. *Black Cauldron.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1965 (also available in paperback form from Dell Publishing Co., Inc., 1969).

Alexander, Lloyd. *Book of Three.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1964.

Alexander, Lloyd. *Castle of Llyr.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1966 (also available in paperback form from Dell Publishing Co., Inc., 1969).

Alexander, Lloyd. *The Cat Who Wished to Be a Man.* New York, N.Y.: E. P. Dutton, 1973 (also available in paperback form from E. P. Dutton, 1973).

Alexander, Lloyd. *The High King.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1968.

Alexander, Lloyd. *Taran Wanderer.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1967 (also available in paperback form from Dell Publishing Co., Inc., 1969).

Beatty, Patricia. *How Many Miles to Sundown.* New York, N.Y.: William Morrow & Co., Inc., 1974.

Bemelmans, Ludwig. *Madeline.* New York, N.Y.: Penguin Books, Inc., 1977.

Bethancourt, T. Ernesto. *The Dog Days of Arthur Cane.* New York, N.Y.: Holiday House, Inc., 1976.

Carroll, Lewis. *Alice in Wonderland.* School Book Service, 1972.

Cleary, Beverly. *Ellen Tebbits.* New York, N.Y.: William Morrow & Co., Inc., 1951.

Cleary, Beverly. *Henry Huggins.* New York, N.Y.: William Morrow & Co., Inc., 1950.

Cleary, Beverly. *Socks.* New York, N.Y.: William Morrow & Co., Inc., 1973.

Cole, William. *Beastly Boys and Ghastly Girls.* New York, N.Y.: Dell Publishing Co., Inc., 1977.

Dahl, Roald. *Charlie and the Chocolate Factory.* New York, N.Y.: Bantam Books, Inc., 1979.

Dahl, Roald. *Charlie and the Great Glass Elevator.* New York, N.Y.: Bantam Books, Inc., 1979.

Dahl, Roald. *Danny, Champion of the World.* New York, N.Y.: Bantam Books, Inc., 1979.

Doty, Roy. *Pinocchio Was Nosey: Grandson of Puns, Gags, Quips, and Riddles.* Garden City, N.Y.: Doubleday & Co., 1977.

Eager, Edward. *Half Magic.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1954 (also available in paperback form from Harcourt Brace Jovanovich, Inc., 1970).

Estes, Eleanor. *The Moffats.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1968 (also available in paperback form from Harcourt Brace Jovanovich, Inc., 1968).

Gag, Wanda. *Millions of Cats.* New York, N.Y.: Coward, McCann & Geoghegan, Inc., 1977.

Grahame, Kenneth. *Wind in the Willows.* New York, N.Y.: Dell Publishing Co., Inc., 1969.

Greene, Bette. *Phillip Hall Likes Me. I Reckon. Maybe.* New York, N.Y.: Dell Publishing Co., Inc., 1975.

Heller, Joseph. *Catch 22.* New York, N.Y.: Dell Publishing Co., Inc., 1961.

Kerr, M. E. *The Son of Someone Famous.* New York, N.Y.: Harper & Row Pubs., Inc., 1974 (also available in paperback form from Ballantine Books, Inc., 1976).

Konigsberg, E. L. *About the B'nai Bagels.* Patterson, N.J.: Atheneum Pubs., 1969 (also available in paperback form from Atheneum Pubs., 1973).

Konigsberg, E. L. *Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth.* Patterson, N.J.: Atheneum Pubs., 1967.

Krumgold, Joseph. *Onion John.* Scranton, Penn.: Thomas Y. Crowell Co., 1959 (also available in paperback form from Appollo Editions, 1970).

Lenski, Lois. *Strawberry Girl.* Philadelphia, Penn.: J. B. Lippincott Co., 1945 (also available in paperback form from Dell Publishing Co., Inc., 1967).

Levitin, Sonia. *The Mark of Conte.* Patterson, N.J.: Atheneum Pubs., 1976.

Lindgren, Astrid. *Pippi Longstocking.* New York, N.Y.: Viking Press, Inc., 1950 (also available in paperback form from Penguin Books, Inc., 1977).

Littell, J. F. *The Comic Spirit.* New York, N.Y.: Lothrop, Lee & Shepard Co., 1975.

McCloskey, Robert. *Homer Price.* New York, N.Y.: Viking Press, Inc., 1943 (also available in paperback form from Penguin Books, Inc., 1976).

Morrison, Lillian. *Best Wishes, Amen.* Scranton, Penn.: Thomas Y. Crowell Co., 1974.

Norton, Mary. *The Borrowers.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1953 (also available in paperback form from Harcourt Brace Jovanovich, Inc., 1965).

O'Connell, Jean S. *The Dollhouse Caper.* Scranton, Penn.: Thomas Y. Crowell Co., 1976.

Peck, Robert N. *Soup.* New York, N.Y.: Alfred A Knopf, Inc., 1974.

Pene DuBois, William. *Twenty-One Balloons.* New York, N.Y.: Dell Publishing Co., Inc., 1969.

Rodgers, Mary. *Freakie Friday.* New York, N.Y.: Harper & Row Pubs., Inc., 1972 (also available in paperback form from Harper & Row Pubs., Inc., 1977).

Sendak, Maurice. *Where the Wild Things Are.* New York, N.Y.: Harper & Row Pubs., Inc., 1963

Schulz, Charles. *The Peanuts Treasury.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1968.

Schwartz, Alvin. *Witcracks: Jokes and Jests from American Folklore.* Philadelphia, Penn.: J. B. Lippincott Co., 1973 (also available in paperback form from Bantam Books, Inc., 1977).

Twain, Mark. *Tom Sawyer.* New York, N.Y.: Washington Square Press, Inc., 1972.

White, E. B. *Charlotte's Web.* New York, N.Y.: Harper & Row Pubs., Inc., 1952.

Wuorio, Eva-Lis. *Save Alice!* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1968.

LESSON EIGHT

POINT OF VIEW

In this lesson the pupils learn the purpose and function of "point of view," which is basic to the telling of a story. They are introduced to two major types.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Knowledge: The learner recognizes the point of view from which a story is written.
2. Synthesis: The learner speculates on alternative points of view by restructuring a known story in order to make it feature a different point of view. The learner organizes his or her own writing to have a definite, clear, and predetermined point of view.

B. Affective Domain. Characterization by a value or value complex: The learner judges problems and situations in real life from several points of view.

II. Motivation and Discussion

The following questions, explanations, and activities are suggested:

A. Author—Observer Point of View. "How would you describe a mountain if you were standing on the very top of it? How would you describe the same mountain if you were standing at the foot of it? Why are these descriptions of the same mountain so different?

"Do you think that the point of view has anything to do with story writing? Whose point of view is usually represented in most stories? Is it the main character's point of view or the storyteller's point of view? Why do you think an author usually tells the whole story from one point of view?

"Have you noticed that many stories seem to have been written by someone who just happened to be there watching when the story took

place? It is as if the author were an *observer*. In this type of story, the author-observer tells what happened and what each character said and did. The author-observer usually tells the story in terms of what happened to the main character in a story, but he or she doesn't seem to know what is going to happen next. In this type of story, do you sometimes feel as if you also are watching it take place and not just reading about it? If so, the author has been successful in his or her attempt to tell the story from the point of view of an *observer* or *witness*."

Ask children who are reading mystery stories to tell from whose point of view they think each of their stories is told, and why. (This analysis should lead children naturally into a further discussion of stories told from the point of view of an author-observer.)

B. Omniscient Point of View. "Some authors do not limit their observations just to what happens to the main characters. They might write as if they knew what was happening in Chicago, in London, or any other place. Furthermore, they can tell you at any time what their story people are thinking and how they feel about things. How many of you are reading a book now that was written in this manner? How many of you have written your stories from this point of view?

"This method is called the *omniscient point of view*. The author appears to know everything about all of the story people, and it is a very common method of story telling."

Ask a child to look up the meaning and origin of the word *omniscient*.

> Omniscient—omni—Latin, meaning *all;* scient—Latin, meaning *know*—having complete or infinite knowledge, awareness, or understanding; perceiving all things

III. Extending Concepts

Have each child select a book he or she has read or is reading which was written from the *omniscient* point of view and tell them to be ready to give reasons for his or her choice.

Have each child select a book written from an *observer's* point of view and give reasons for his or her choice.

Ask the pupils: "Which type of story would an author probably write if the story were based on a personal experience?"

Have the children read their own stories orally, either in small literary circles or to the whole class. Decide from whose point of view each story was written. Perhaps some will want to change their stories so they are written from a *different* point of view.

Recommended Reading for Point of View

Adams, Richard. *Watership Down.* New York, N.Y.: Macmillan Publishing Co., Inc., 1975.

Blume, Judy. *Are You There, God? It's Me, Margaret.* Scarsdale, N.Y.: Bradbury Press, 1970.

Burch, Robert. *Hut School and the Wartime Home-Front Heroes.* New York, N.Y.: Viking Press, Inc., 1974.

Burnford, Sheila. *The Incredible Journey.* Boston, Mass.: Little, Brown & Co., 1961.

Cleaver, Vera, and Bill Cleaver. *Where the Lilies Bloom.* Philadelphia, Penn.: J. B. Lippincott Co., 1969.

Cormier, Robert. *I Am the Cheese.* New York, N.Y.: Pantheon Books, 1977.

Curry, J. L. *The Ice Ghosts Mystery.* Patterson, N.J.: Atheneum Pubs., 1972.

DeJong, Meindert. *House of Sixty Fathers.* New York, N.Y.: Harper & Row Pubs., Inc., 1956.

De Regniers, Beatrice S. *May I Bring a Friend?* Patterson, N.J.: Atheneum Pubs., 1974.

Field, Rachael. *Hitty: Her First Hundred Years.* New York, N.Y.: Macmillan Publishing Co., Inc., 1937.

George, Jean. *My Side of the Mountain.* New York, N.Y.: E. P. Dutton, 1967.

Hautzig, Esther. *Endless Steppe: Growing Up in Siberia.* Scranton, Penn.: Thomas Y. Crowell Co., 1968.

Herriot, James. *All Creatures Great and Small.* New York, N.Y.: St. Martin's Press, Inc., 1972.

Herriot, James. *All Things Bright and Beautiful.* New York, N.Y.: St. Martin's Press, Inc., 1974 (also available in paperback form from Bantam Books, Inc., 1975).

Hinton, Susie E. *That Was Then, This Is Now.* New York, N.Y.: Viking Press, Inc., 1971.

Holling, Holling C. *Paddle to the Sea.* Boston, Mass.: Houghton Mifflin Co., 1941.

Konigsburg, E. L. *A Proud Taste for Scarlet and Miniver.* Patterson, N.J.: Atheneum Pubs., 1973 (also available in paperback form from Atheneum Pubs., 1977).

Krumgold, Joseph. *And Now, Miguel.* Scranton, Penn.: Thomas Y. Crowell Co., 1953 (also available in paperback form from Apollo Editions, 1970).

Lawson, Robert. *Ben and Me.* Boston, Mass.: Little, Brown & Co., 1939 (also available in paperback form from Dell Publishing Co., Inc., 1973).

Lawson, Robert. *Mr. Revere and I.* Boston, Mass.: Little, Brown & Co., 1953 (also available in paperback form from Dell Publishing Co., Inc., 1973).

Lawson, Robert. *Rabbit Hill.* New York, N.Y.: Viking Press, Inc., 1944 (also available in paperback form from Dell Publishing Co., Inc., 1968; Penguin Books, Inc., 1977).

Neufeld, John. *Edgar Allan.* Springfield, Mass.: Phillips Publishing Co., 1968.

Neville, Emily. *It's Like This, Cat.* New York, N.Y.: Harper & Row Pubs., Inc., 1963 (also available in paperback form from Harper & Row Pubs., Inc., n.d.).

O'Brien, R. C. *Mrs. Frisby and the Rats of Nimh.* Patterson, N.J.: Atheneum Pubs., 1971.

O'Dell, Scott. *Island of the Blue Dolphins.* New York, N.Y.: Dell Publishing Co., Inc., 1971.

Seuss, Dr. *And to Think That I Saw It on Mulberry Street.* New York, N.Y.: Vanguard Press, Inc., n.d.

Seuss, Dr. *If I Ran the Circus.* New York, N.Y.: Random House, Inc., 1956.

Seuss, Dr. *If I Ran the Zoo.* New York, N.Y.: Random House, Inc., 1950.

Sewell, Anna. *Black Beauty.* New York, N.Y.: Macmillan Publishing Co., Inc., 1962.

Stevenson, Robert L. *Kidnapped.* New York, N.Y.: E. P. Dutton, 1978.

Stevenson, Robert L. *Treasure Island.* Elmsford, N.Y.: British Book Center, 1977.

Stolz, Mary. *The Bully of Barkham Street.* New York, N.Y.: Harper & Row Pubs., Inc., 1963 (also available in paperback form from Dell Publishing Co., Inc., 1968).

Stolz, Mary. *The Dog on Barkham Street.* New York, N.Y.: Harper & Row Pubs., Inc., 1960 (also available in paperback form from Dell Publishing Co., Inc., n.d.).

Stolz, Mary. *The Noonday Friends.* New York, N.Y.: Harper & Row Pubs., Inc., 1965 (also available in paperback form from Harper & Row Pubs., Inc., 1965).

Taylor, Theodore. *The Cay.* Garden City, N.Y.: Doubleday & Co., 1969 (also available in paperback form from Avon Books, 1977).

Twain, Mark. *The Adventures of Tom Sawyer.* New York, N.Y.: Macmillan Publishing Co., Inc., 1962 (also available in paperback form from Dell Publishing Co., Inc., 1963).

Twain, Mark. *The Adventures of Huckleberry Finn.* New York, N.Y.: Macmillan Publishing Co., Inc., 1962 (also available in paperback form from Penguin Books, Inc., 1978).

White, E. B. *Charlotte's Web.* New York, N.Y.: Harper & Row Pubs., Inc., 1952.
White, E. B. *Stuart Little.* New York, N.Y.: Harper & Row Pubs., Inc., 1945 (also available in paperback form from Harper & Row Pubs., Inc., 1945).
White, E. B. *The Trumpet of the Swan.* New York, N.Y.: Harper & Row Pubs., Inc., 1973.
Wilder, Laura I. *Little House in the Big Woods.* New York, N.Y.: Harper & Row Pubs., Inc., 1953.
Zindel, Paul. *The Pigman.* New York, N.Y.: Harper & Row Pubs., Inc., 1968 (also available in paperback form from Dell Publishing Co., Inc., 1970).

LESSON NINE

FIRST- AND THIRD-PERSON STORIES

The intent of this lesson is to combine what the children have learned about point of view with the concept of "person" as applied to creative writing.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Comprehension, application, and analysis:
   a. The learner distinguishes between first- and third-person stories.
   b. The learner identifies the character from whose point of view a story is told.

B. Affective Domain

1. Awareness and responding: The learner describes a given story situation from the point of view of the characters in it.
2. Responding: The learner discusses the intellectual and aesthetic qualities of literature as a means of personal enrichment and social understanding.
3. Organization: The learner identifies characteristics of stories and authors' styles.

II. Motivation and Discussion

Note: Prior to the teaching of this lesson, the children will need to understand first-, second-, and third-person grammatical relationships. The following chart can be used to teach or review these concepts.

Person Chart
First person singular I
Second person singular .....you
Third person singular .....he, she, or it
First person plural .....we
Second person plural ..... you (more than one)
Third person plural ..... they

A. Third-person Stories. Ask the pupils: "When the author tells *about* people and events in a story, which person do you think is used? How can you tell which person is used in a story?

"Is it possible to have a story written in the third person, even though there is no conversation in the story, as in some animal stories?

"A story in the third person is told from the *observer* or *omniscient* point of view and tells what he, she, it, and they did or saw. Would a third-person story be told from *outside* or *inside* the story? Would we call the author or storyteller an *outsider* in this case? Why?"

Ask the children to select a passage from their library books or reading textbook which illustrates the use of the third person. As the passages are read, have the rest of the group decide whether or not the story was written in the third person.

B. First-person Stories. Say to the class: "Let's suppose that a story is written as if the author were a participant or one of the characters in it. In which person would it need to be written? What is another term for first-person stories? Can you think of examples of *I* stories, or *first-person* stories?" (*Island of the Blue Dolphins, Black Beauty, Ben and Me.*) "Would these be told by an *outsider* or an *insider?* Why? Stories written in this manner use the *author-participant* point of view. But who *really* is telling any story? Why do you suppose an author would want to tell the story from the inside, as if someone within the story were telling it?" (The reader identifies with the character who apparently is telling the story and takes part in the action. The reader experiences what the author-participant experiences. He or she is an *insider.*)

"Would the author-participant need to be the hero or main character in the story? Think of stories in which the character who seems to be telling the story was *not* the hero. Do you think a first-person story would be any easier to write than other types? Give your reasons.

"Try retelling some familiar fairy tales or fables as first-person stories." Have the children tell the same story from the points of view

Fitzgerald, J. D. *The Great Brain Reforms.* New York, N.Y.: Dial Press, 1973 (also available in paperback form from Dell Publishing Co., Inc., 1975).

George, Jean C. *Julie of the Wolves.* New York, N.Y.: Harper & Row Pubs., Inc., 1972.

George, Jean C. *My Side of the Mountain.* New York, N.Y.: E. P. Dutton, 1967.

Greene, Bette. *Philip Hall Likes Me. I Reckon. Maybe.* New York, N.Y.: Dell Publishing Co., Inc., 1975.

Konigsburg, E. L. *From the Mixed Up Files of Mrs. Basil E. Frankweiler.* Patterson, N.J.: Atheneum Pubs., 1967.

Mowat, Farley. *Owls in the Family.* Boston, Mass.: Little, Brown & Co., 1961.

Neville, Emily. *It's Like This, Cat.* New York, N.Y.: Harper & Row Pubs., Inc., 1963 (also available in paperback form from Harper & Row Pubs., Inc., n.d.).

Nordstrom, Ursula. *The Secret Language.* New York, N.Y.: Harper & Row Pubs., Inc., 1960 (also available in paperback form from Harper & Row Pubs., Inc., 1960).

O'Dell, Scott. *Island of the Blue Dolphins.* New York, N.Y.: Dell Publishing Co., Inc., 1971 (also available in paperback).

O'Dell, Scott. *Sing Down the Moon.* Boston, Mass.: Houghton Mifflin Co., 1970 (also available in paperback form from Dell Publishing Co., Inc., 1976).

Paterson, Katherine. *The Great Gilly Hopkins.* Scranton, Penn.: Thomas Y. Crowell Co., 1978.

Sachs, Marilyn. *Dorrie's Book.* Garden City, N.Y.: Doubleday & Co., 1975.

Sewell, Anna. *Black Beauty.* Elmsford, N.Y.: British Book Center, 1977.

Taylor, Mildred C. *Roll of Thunder, Hear My Cry.* New York, N.Y.: Dial Press, 1976 (also available in paperback form from Bantam Books, Inc., 1978).

Walker, Diana. *Mother Wants a Horse.* New York, N.Y.: Abelard-Schuman Ltd., 1978.

White, E. B. *Charlotte's Web.* New York, N.Y.: Harper & Row Pubs., Inc., 1952.

Wilder, Laura I. *Little House in the Big Woods.* New York, N.Y.: Harper & Row Pubs., Inc., 1953.

Yep, Laurence. *Dragonwings.* New York, N.Y.: Harper & Row Pubs., Inc., 1975.

Learners can make such lists about things they have learned, awards they have won, achievement, vacations, and so forth.

2. Learners decide which events are to be included in their autobiography.
3. Learners arrange items from their lists into sentences and paragraphs.
4. As paragraphs are written and collected, learners will need to arrange and enhance them in order to achieve a readable narrative. That process can take a great deal of time, as parts need to be rewritten to fit a sequence. Once a miniautobiography is written, introductory and closing paragraphs should be written.
5. Learners will find it useful to read published autobiographies both before they begin their writing and as they work on their product.

The management of writing in classrooms is often the major reason why writing is not handled consistently. Notice how three months of a *Writing Kabyn* product focus is handled below, especially with regard to the development of autobiographies.

	WEEK ONE	WEEK TWO	WEEK THREE	WEEK FOUR
DECEMBER	Begin Autobiography Descriptions Write a Letter	Writing Sample Autobiographical Focus on Winter Holiday Essay Writing	Holiday	Holiday
JANUARY	Autobiographical Focus on Winters Subject Report	Autobiographical Focus on Sports Begin a Story	Autobiographical Focus on Holidays Descriptions Story Writing	Writing Research Report Set Up Finalize a Story
FEBRUARY	Autobiographical Focus on One Year Time Frames Research Report	Autobiography Write from Notes Essay Writing Write a Letter	Autobiography-Write from Notes	Autobiography Write from Notes Write a Letter

Recommended Reading for First- and Third-Person Stories

Blume, Judy. *Are You There, God? It's Me, Margaret.* Scarsdale, N.Y.: Bradbury Press, 1970.

Cunningham, Julia. *DORP Dead.* New York, N.Y.: Pantheon Books, 1965.

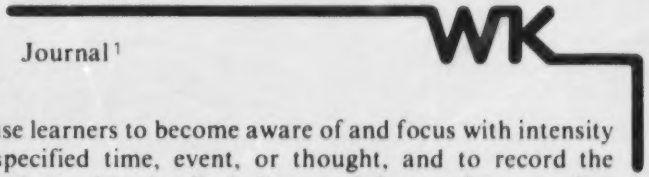
of *different* characters in the story. For example, *The Hare and the Tortoise* could be told by the tortoise as the winner or by the hare as the loser. Encourage creative embellishments to these stories.

III. Extending Concepts

Have each child recall an incident that has happened to him or her and write or tell about it, using the third-person as if it happened to someone else.

Ask each pupil to write a first-person account of what he or she did and thought about from the time he or she woke up until the time he or she arrived at school on the day of the assignment. Tell the pupils to be sure to include any thoughts involving decisions, reactions to others, and drifting thoughts.

Use the lessons from the *Writing Kabyn* to develop skills in writing journals and autobiographies.



Product: Journal[1]

Purpose:

To cause learners to become aware of and focus with intensity on a specified time, event, or thought, and to record the observation with detail, feeling, and impressions as they emerge for the writer.

Procedures:

1. Teacher provides a list of topics for learners to observe and record for a period of time. (See following Journal Topics.)
2. Students record a three to five sentence paragraph of each day's events in reference to the selected topic. Example: The learner may have selected the topic of news events that occur farthest from the learner's geographic location. That learner will write each day about an event, recording its location, date, and circumstances.
3. After an initial journal entry collection period, learners reread their paragraphs to see if the passages are sufficiently meaningful and informative to hold an interested reader's attention.
4. Learners make notations on ways to improve their journal writing. They will find it useful to share their journals with one another as a way to monitor their journal writing effectiveness.

[1]Leif Fearn and Kathleen Foster, *The Writing Kabyn: Products*. San Diego, Calif.: Kabyn Books. Reprinted with permission.

5. After one journal writing period is completed, learners may wish to continue that topic or to select a new topic for journal recording.
6. Learners are encouraged to repeat the journal experience several times during the school year.

Journal Topics

Things I did that made me feel good.

Things I learned how to do.

Pleasant times with a friend.

Things that happened in school.

A problem I'm trying to solve.

Things I've discovered about myself.

My feelings of anger or jealousy.

Places I've gone.

Mail I've received.

Things I've read.

New people I've met.

Things I've done for other people.

My job.

A habit I'm trying to break.

Taking care of my pet.

Product: Autobiography

Title: A Portrait of Self

Purpose:

To cause learners to write in narrative style informative, accurate, and perhaps chronological presentations of portions or highlights in their lives

Procedures:

1. Learners make lists of highlights and/or significant memories. The teacher can lead these list-making sessions by conducting fluent thinking exercises. For example, on one day learners can make a list of everything they recall about being five years old. On another day the recall can focus on their first grade year. Another list can be certain holidays.

LESSON TEN

ANALYSIS OF MYSTERY STORIES

The purpose of this final lesson is to acquaint the pupils with the main characteristics of mystery stories and to involve the class in analyzing and applying typical techniques that are used in creating mystery stories.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

Evaluation: The learner makes judgments about mystery stories in terms of such qualities as suspense, logical clues, and appropriate outcomes.

B. Affective Domain

1. Responding: The learner reads mystery stories voluntarily for recreation.
2. Organization: The learner writes one or more mystery stories utilizing techniques such as suspense, hidden clues, and moral justice.

II. Motivation and Discussion

The questions and explanations that follow are meant to help the children become knowledgeable about mystery story writing.

"How many of you have read and enjoyed mystery stories? Can you name a few? What is it about these stories that makes them fun to read? Are most mystery stories usually easy to read? Why does an author use a simple, direct style?

"Remembering that every story has one main problem to be solved, where do we usually learn about this problem in most stories? When do we learn about the problem in most mystery stories? What kind of problem is usually involved in a mystery story?" (Some form of crime or the threat of an illegal or violent act.) "What do you find yourself, the reader, doing about the crime as you follow the adventures of the hero in a mystery story? Why does an author give the reader just a few clues at a time? When you finish a mystery story, you can usually think back and see how you might have solved the mystery. In fact, an alert reader can sometimes figure out who committed the crime before he or she actually finds out for sure. Why is it important for the author to be 'fair' to the reader in giving clues?"

Most mysteries have the following characteristics:

1. The main problem, or "catastrophe," is given at the beginning of the story.

2. The reader has the experience of accompanying the main character in going through the steps of looking for the solution to the problem.
3. The reader is given an opportunity to solve the crime, or problem, by discovering clues which are buried in the story.

Encourage children to apply these criteria to mystery stories with which they are familiar.

III. Extending the Concept

The following topics and activities are recommended for pupil involvement:

A. "Think about the mystery stories you have read. What made them enjoyable to read? What were your feelings toward the 'bad guys'? Have you ever experienced a kind friendship for, or felt sorry for, a story character who turned out to be guilty of a crime? Why do you suppose an author gives the villain in a story *some* desirable traits."

B. "Choose one of your favorite mystery stories. Use the same plot, but change the sequence of events so that the guilty character is free and the hero is accused. Describe the feelings of both. Change the ending so that the problem is solved in another way. Describe how the characters feel and what they say and do because of the changes in events."

C. "Are the solutions to most mystery stories logical and reasonable?"

D. "Can you remember reading a mystery where the solutions to the problem seemed unreasonable or unbelievable, or just *too much* of a coincidence?" (Look up the meaning of *deus ex machina.*)

E. Ask the children who have written mystery stories to read them to the class. Evaluate them, using the criteria developed in this lesson. Some children may want to work together in discussion circles, evaluating either their own stories or mystery stories they have read. Provide class time for further in-depth discussion.

Recommended Reading for Mystery Stories

Aiken, Joan. *Night Fall.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1971.

Anckarsvard, Karin. *Robber Ghost.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1961.

Babbitt, Natalie. *Kneeknock Rise.* New York, N.Y.: Farrar, Straus & Giroux, Inc., 1970.

Bellairs, John. *The House with a Clock in Its Walls.* New York, N.Y.: Dial Press, 1973.

Benchley, Nathaniel. *Strange Disappearance of Arthur Cluck.* New York, N.Y.: Harper & Row Pubs., Inc., 1967.

Bonham, Frank. *A Dream of Ghosts.* New York, N.Y.: E. P. Dutton, 1973.

Bonham, Frank. *Mystery in Little Tokyo.* New York, N.Y.: E. P. Dutton, 1966.

Bonham, Frank. *Mystery of the Fat Cat.* New York, N.Y.: E. P. Dutton, 1968.

Bonzon, P. J. *Pursuit in the French Alps.* New York, N.Y.: Lothrop, Lee & Shepard Co., 1963.

Boston, Lucy M. *Children of Green Knowe.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1967.

Boston, Lucy M. *Enemy at Green Knowe.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1964.

Boston, Lucy M. *River at Green Knowe.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1959.

Boston, Lucy M. *Stranger at Green Knowe.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1961.

Boston, Lucy M. *Treasure of Green Knowe.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1958.

Christie, Agatha. *Surprise, Surprise: A Collection of Mystery Stories with Unexpected Endings.* New York, N.Y.: Dodd, Mead & Co., 1965.

Christie, Agatha. *Thirteen for Luck.* New York, N.Y.: Dell Publishing Co., Inc., 1977.

Clapp, Patricia. *Jane-Emily.* New York, N.Y.: Dell Publishing Co., Inc., 1973.

Corbett, Scott. *Dead Man's Eight.* Boston, Mass.: Little, Brown & Co., 1960.

Curry, Jane L. *The Bassumtyte Treasure.* Patterson, N.J.: Atheneum Pubs., 1978.

Day-Lewis, C. *Otterbury Incident.* Salem, N.H.: Merrimack Book Service, Inc., 1978.

Derleth, A. *The Beast in Holger's Woods.* Scranton, Penn.: Thomas Y. Crowell Co., 1966.

Doyle, Arthur Conan. *Case Book of Sherlock Holmes.* Chicago, Ill.: Children's Press, Inc., 1968.

Fitzgerald, John D. *Return of the Great Brain.* New York, N.Y.: Dial Press, 1974 (also available in paperback form from Dell Publishing Co., Inc., 1975).

Fitzhugh, Louise. *Harriet the Spy.* New York, N.Y.: Dell Publishing Co., Inc., 1978.

Hamilton, Virginia. *The House of Dies Drear.* New York, N.Y.: Macmillan Publishing Co., Inc., 1970 (also available in paperback form from Dell Publishing Co., Inc., 1978).

Haycraft, Howard. *The Boys' Book of Great Detective Stories.* New York, N.Y.: Harper & Row Pubs., Inc., 1938.

Healey, Larry. *The Claw of the Bear.* New York, N.Y.: Franklin Watts, Inc., 1978.

Hitchcock, A. *Alfred Hitchcock's Daring Detectives.* New York, N.Y.: Random House, Inc., 1969.

Hitchcock, A. *Alfred Hitchcock's Haunted Houseful.* New York, N.Y.: Random House, Inc., 1961.

Judson, Clara I. *Green Ginger Jar.* Boston, Mass.: Houghton Mifflin Co., 1949.

Laycock, George. *Mysteries, Monsters, and Untold Secrets.* Garden City, N.Y.: Doubleday & Co., 1978.

Lee, Harper. *To Kill a Mockingbird.* Philadelphia, Penn.: J. B. Lippincott Co., 1960 (also available in paperback form from Popular Library, Inc., 1977).

Lindgren, Astrid. *Bill Bergson, Master Detective.* New York, N.Y.: Viking Press, Inc., 1952.

Pease, J. *The Tod Moran Mysteries.* Garden City, N.Y.: Doubleday & Co., 1930.

Peck, Richard. *Ghosts I Have Been.* New York, N.Y.: Viking Press, Inc., 1977.

Pene DuBois, William. *Alligator Case.* New York, N.Y.: Harper & Row Pubs., Inc., 1965.

Pope, Elizabeth M. *The Perilous Gard.* Boston, Mass.: Houghton Mifflin Co., 1974.

Raskin, Ellen. *The Westing Game.* New York, N.Y.: E. P. Dutton, 1978.

Robertson, Keith. *The Money Machine.* New York, N.Y.: Viking Press, Inc., 1969.

Shead, A. *The Jago Secret.* Chicago, Ill.: Follett Publishing Co., 1967.

Shura, Mary F. *Untold Secrets.* Garden City, N.Y.: Doubleday & Co., 1978.

Shura, Mary F. *The Gray Ghosts of Taylor Ridge.* New York, N.Y.: Dodd, Mead & Co., 1978.

Snyder, Zilpha K. *The Egypt Game.* Patterson, N.J.: Atheneum Pubs., 1967 (also available in paperback form from Atheneum Pubs., 1972).

Sobol, Donald J. *Encyclopedia Brown: Boy Detective.* New York, N.Y.: Thomas Nelson, Inc., 1963 (also available in paperback form from Bantam Books, Inc., 1978).

Sobol, Donald J. *Encyclopedia Brown Shows the Way.* New York, N.Y.: Thomas Nelson, Inc., 1972.

Townsend, John R. *Trouble in the Jungle.* Philadelphia, Penn.: J. B. Lippincott Co., 1969 (also available in paperback form from Dell Publishing Co., Inc., 1977).

Winterfeld, Henry. *Detectives in Togas.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1966.

Winterfeld, Henry. *Mystery of the Roman Ransom.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1971.

Woolley, Catherine. *Ginnie and the Mystery Light.* New York, N.Y.: William Morrow & Co., Inc., 1973.

Culminating Project: Research and Story Writing

The two-fold purpose of this chapter is to suggest ways in which gifted pupils may have ample opportunity (1) to use basic tools and techniques of research; and (2) to write stories of their own creation, drawing from the information they have gathered.

Although fiction is the literary type given the greatest amount of attention here, the pupils may be invited to write nonfiction also. The teacher should give additional help, as needed, to those children who try the latter type.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Knowledge: The learner seeks specific information from various sources in the planning of vicarious experiences.
2. Comprehension: The learner selects and lists facts that are relevant to his or her topic.
3. Application: The learner utilizes information he or she has acquired in making his or her story authentic and believable.
4. Synthesis: The learner predetermines the setting, characters, plot, and other elements of his or her story and utilizes them in his or her writing.

B. Affective Domain

1. Valuing and organizing: The learner predetermines and consciously incorporates elements of effective story writing in his or her own writing.
2. Characterization: The learner writes a story in which "good" wins out over "evil."

II. Motivation and Discussion

The groundwork for research and story writing should be laid by appropriate instruction and lively class discussion.

Impress upon the children the value of in-depth preparation for good writing. Explain to them that doing research need not be dull and tedious at all; that, on the contrary, if it is meaningful to the idea of the story, it can be pleasant, stimulating, and often exciting. Use

questions, "springboard" items, and statements similar to the following:

A. Vicarious Experiences. Use questions similar to the following:

1. "How does an author become sufficiently informed about a topic to write a book or a story about it?"
2. "Are most of our learning experiences *firsthand* or *secondhand*?" Develop the term *vicarious.*
3. "Do you think you could become an 'expert' on some topic by reading about it?"
4. "*Research* is the term we use to describe reading and other methods of seeking information about a particular topic."

B. Research Projects. This suggested series of lessons provides numerous opportunities for gifted children to use their interpretive and organizational talents in writing nonfiction as well as fiction. The gifted child often balks at research because the research assignments often lack purpose. The experiences suggested in this guide are informal, childlike, and perhaps whimsical; yet, ample opportunity is afforded for cognitive and affective behavior and some genuinely creative composition.

1. Story Project

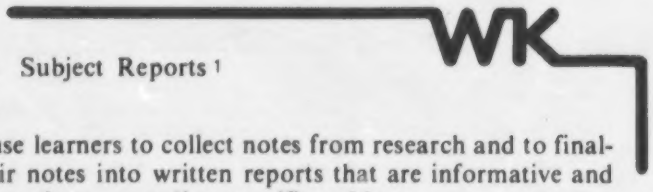
   Plan a series of lessons in which the children participate in the following research and writing activities:

   SELECT a topic. (Narrow it down—be specific.)
   GATHER books containing information on the topic (from the "science shelf," public library, home, encyclopedias, and so on).
   LOOK for page references:
   Use table of contents.
   Use the index.
   Skim.
   READ references carefully.
   WRITE facts (10 or more), giving source for each.
   DECIDE on the type of story to write (e.g., funny, adventure, mystery, real life).
   PLAN the story. (A large chart would be appropriate here.)
   Who will be my main character?
   When and where shall my story begin? (setting, introduction)
   What will be the problem in my story?
   How will I tell about my problem? (action)
   How shall the problem be solved? (climax)
   How shall my story end? (conclusion)
   WRITE the story (setting, problem, then complete the story).
   ILLUSTRATE the story.
   MAKE a table of contents:

Facts
Story
Illustrations
Glossary
Bibliography

2. *Writing Kabyn* ideas for research

Research writing can be divided into at least two objective categories: (1) subject reports in which learners collect information and report it in writing; and (2) research reports in which learners report on the solution to a given problem. An example of an instructional format for the subject report from the *Writing Kabyn* is included below.



Product: Subject Reports [1]

Purpose:

To cause learners to collect notes from research and to finalize their notes into written reports that are informative and accurate pieces regarding specific subjects

Procedures:

1. Learners are provided with the note sheets for subject reports.
2. Upon completion of a lesson on note taking, learners are directed to choose a subject of interest on which to develop a subject report.
3. Having selected a topic for a subject report, learners apply their note sheets for subject reports to their topic. This is a step in preparation for report writing, a critical step in the subject report process, as it serves to establish learner procedures that avoid reports limited to reading or copying captions from under magazine illustrations.
4. Learners are directed to prepare a report from the notes they have written on the note sheets. The skills learned in Sentence Session activities (*Writing Kabyn: Sentences and Paragraphs*) may be helpful when learners write from notes.
5. The format for the report should contain I. Introduction; II. A paragraph for each main topic (which may include additional paragraphs for subtopics); and III. A summary paragraph.

[1]Leif Fearn and Kathleen Foster, *The Writing Kabyn: Products*. San Diego, Calif.: Kabyn Books. Reprinted with permission.

6. Learners may deliver their report orally by following, but not reading, their written report.
7. A formal written report is to be completed. It should include a notation for each picture or illustration planned for the report. (Example: "An illustration on page 222 of *Time Life Book: Cats* shows how the cat's claws extend when pressure is applied to the bottom of its sole.")

Note Sheet for Subject Reports

Report topic: _____
Source: Author's name _____
Book or article title _____
_____
Magazine name (if necessary) _____
_____
Publisher's name _____
Copyright date for book _____
Publication or date for magazine _____
_____
Pages from which note came _____
Notes:

One way to frame subject report assignments to ensure that learners collect information from a variety of sources is shown below.

Write a report that you will present orally to the class. Your report should concern an animal that is commonly viewed as a pet. Your report will include the topics marked with a star (*) and may include other topics of your choice.

*1. How and when the animal became domesticated
2. The care and feeding of the animal
*3. Various breeds of the animal
*4. Physical characteristics of one breed
5. Average life expectancy of one breed
6. Whether the animal runs wild anywhere in the world today
*7. How the animal behaves as a pet

Research reports require a much more specific kind of writing. Essentially, learners explain the research problem, outline the problem solving procedures, report the results of the investigation, and

write conclusions based upon the results. Most important in causing learners to enter the research report arena is to allow them to work on problems that are interesting and solvable.

Research Topics

The following researchable topics are offered as ideas from which to begin the research report process. Notice that for the most part the problems cannot be solved simply by reading reference books. They are framed purposely to cause learners to develop procedures by which they can solve the problems and which they must describe in detail in their reports.

1. More than 50 percent of the students in my school have black hair.
2. Most license plates in my town contain the number "2."
3. In my county most teenager-involved automobile accidents are the result of reckless driving.
4. In the hospital closest to my home, over 50 percent of the emergency room treatments are for skateboard accidents. The next most frequent treatment is for household poisoning.
5. Find out the bacteria killing value of three major brands of mouthwash.
6. Over 50 percent of the drivers obey the speed limit in my school zone.
7. Find out how long three major brands of flashlight batteries last.
8. Find out which brand of pencils bought by your school is the most durable. You will have to define the term *durable* for your study.
9. How long a line will a standard seven-inch #2 wooden pencil make? Compare your findings with the line made with a #2.5 pencil.
10. Lima beans will sprout faster if planted upside down.
11. What is the busiest hour of the school day in terms of motor vehicle traffic in front of your school building?
12. In four minutes, brunettes can do more situps than blonds can do.
13. There are more syllables per sentence in a fourth grade history book than in a fourth grade reading book.
14. What is the maximum number of ways to arrange seating in your classroom?
15. Identify the nutritional value of five brands of breakfast cereal.
16. How many brands of toothpaste contain the same chemical ingredients? What are their purposes in relation to the prevention of tooth decay?
17. If you roll one die 100 times, you will roll *six* more often than any of the five other numbers.

18. The people in your room with the largest shoe sizes will be able to run 50 yards in less time than will those with smaller shoe sizes.
19. Measured in centimeters, hair grows faster than finger nails.
20. The tensile strength of a standard seven-inch lead pencil is greater than that of five plastic drinking straws tied together in a bundle.
21. The acid reaction of lemons is greater than that of grapefruit.
22. A 100-watt light bulb will remain lit longer than a 60-watt light bulb.
23. In a regular game of backgammon, the player who rolls the dice most often will win eight of ten games.

Personal Interest Reading

As children become actively and personally involved in the processes of writing their own stories, they will need to analyze critically the techniques other authors use in writing stories.

Both the cognitive and affective domains should be explored as the following lessons are developed:

A. Literature Skills

1. Skills to develop imagination:
   Recognizing good description and figurative language
   Recognizing mood and feeling or general tone of a story
   Understanding and appreciating sensory impressions
   Visualizing and identifying with characters and incidents

2. Skills to help understand plot and story form:
   Following a sequence of events
   Recognizing basic parts of a story plot or pattern
   Identifying the main problem and predicting the outcome
   Exploring other possibilities by changing plot, climax, or ending

3. Skills to help conceptualize complex forms (plot outlines):
   Reviewing existing stories in a variety of ways, using lessons from the *Writing Kabyn*

4. Skills which help a child relate personally to story situations:
   Comparing real and vicarious experiences
   Distinguishing between real and make-believe (or possible and impossible)
   Predicting outcomes of story situations
   Making inferences from dialogue and narrative

B. Personal Interest Reading Activities. Gifted elementary schoolchildren are not ready to write long, formal book reviews (nor would they gain much from laboring over them), but there are

many possible activities which will enhance literature reading skills. A few are listed here:

1. Sample plot lesson used at circle to guide discussion (can be duplicated and given to the children):

   Have the children answer the following questions about their books:

   How do you know who the main character in your book is?

   In what part of the book is the setting provided? Does it change? In what part or parts? Why do you think it changes?

   What is the main problem or action in your book? How do you know it is the main problem?

   How was the problem solved? How did the solving of the problem change or influence the lives of those involved?

   How did the story end? Would you have made it end differently? Why? Why not?

2. Suggested activities for building comprehension skills:

   What is the "theme" of your story? Find the sentence that best summarizes the whole story.

   Find three sentences that tell the most important things that happened in the story. In what part of the story did you find these sentences? How did they help in building the plot?

   Use any medium to illustrate the main idea of the story (e.g., puppetry, diorama, chart, a creative art activity, poetry, monologue, dialogue, flannel board story, role playing, tape recording, a radio or television program).

   Describe or write a different ending to the story.

   Tell in what ways two of the characters are alike. Tell in what ways they are different.

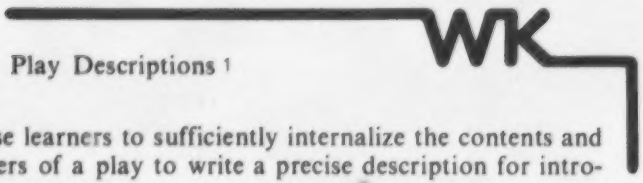
   Tell how the characters change in the story and why they change.

   Find the sentences and words that best describe a character or setting.

   Find passages that reveal the author's point of view.

   Tell how you or someone else would have written the same story from a different point of view.

3. *Writing Kabyn* Lessons: It often is helpful for learners who are trying to conceptualize complex forms (in this case plot patterns) to work with existing stories in a variety of ways. Two appropriate *Writing Kabyn* lessons are included here.



Product: Play Descriptions [1]

Purpose:

To cause learners to sufficiently internalize the contents and characters of a play to write a precise description for introductory purposes

Procedures:

1. Learners select a play from their literature or reading book or from a collection of plays found in most school and public libraries. For higher grade levels, learners may be directed to select a play from a period or by a certain playwright being studied in class.
2. The teacher directs learners to prepare an introductory description of their selected play that will be at least 140 words long, but not longer than 150 words. Learners are to include in their description the following elements: characters and their roles, plot, and outcome.
3. Learners read their selected play and prepare their introductory description for oral reading to the class. Their manuscript, after adjustment and editing based upon feedback from the teacher and class, will be written as a final product, arranged in a class collection, and displayed in the school library.

Product: Play Outline

Purpose:

To cause learners to experience play-like productions within a structure, even when the final product is largely informal

Procedures:

1. Working in groups, learners either select an existing story or invent a new story for this activity.
2. Having selected a story, learners develop an outline for

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[1]Leif Fearn and Kathleen Foster, *The Writing Kabyn: Products*. San Diego, Calif.: Kabyn Books. Reprinted with permission.

production. The outline should include, but not exceed, the following information:

a. Character descriptions and their roles in the play
b. Number of scenes and a description of each scene
c. Essential plot of the play and
d. Progression within the play from start to finish

The outline should fit on one piece of paper and should not take more than ten minutes for production. Each outline should include a written description of the play which will not be part of the one page outline limitation and will be read aloud before the production.

3. Groups of learners present their plays before the class, functioning with no props or scenery and with spontaneous dialogue. Each participant in the play may carry nothing other than an outline.
4. The class critiques each production, making recommendations regarding how the outline might be beefed up or changed to include more helpful information for the actors.
5. The teacher uses time during individual production critiques and at the end of the activity to help learners notice the contents and values of outlines in play preparation and production.

C. *Making Book Reviews.* Although long, formal book reviews should not be required, it is beneficial to let the children tell about the books they have read. A good technique is to have the pupils complete the outline presented here. It not only serves as a set of useful data and notes; it can also be used for keeping individual records. The outline is as follows:

BOOK REVIEW

Title_____

Author_____

Publisher_____

Date published_____

Other books that were written by same author and that I have read_____

Briefly tell about your book, using the following outline:

Setting: (who, where, when, what, and why)_____

Problem: (State the problem and one main event and buildup leading up to the solving of the problem.)_____

Climax: (How was the problem finally solved?)_____

Ending: (How did the characters in the story react when the problem was solved?)_____

D. *Recordkeeping.* Keeping a record of the books read by the gifted child enables the child to review the *types* of books he or she has read and to become more selective in the books he or she chooses. The records also provide an excellent tool for role playing, guessing games, conversations, radio and television program games, panel discussions, debates, oral reviews, and so forth.

The sample shown below might serve adequately.

Pupil's name_____

Book title_____

Author_____

Date started_____ Date completed_____

Comments about the book_____

_____

This type of card can also be used in a "game" for a whole class or small group activity. It might be called "What Book Is This?" or "Guess My Book." or "Which Book Am I Thinking Of?" The child who fills out the card writes on the back of the card *one* good question, identifying an important aspect in the plot of his or her book. (Examples of these questions could be: "In what Newberry Award-winning book were a young girl and her brother left on an island alone?" "In Ian Fleming's *Chitty Chitty Bang Bang* or William Steig's *Abel's Island,* what characters were portrayed by the use of personification?"

If the question asks for a book title, the answer would already be on the other side. If it asks for other than a title, the answer should be written below the question. Gifted children will make up their own variations of this game. Let them explore many different approaches and solutions. The art of asking good questions, however, must be continually practiced.

E. Evaluation. As children develop a basic understanding of the lessons taught in this guide, an on-going evaluation is necessary. The following questions are suggested for use in guiding discussions of literature.

1. Use a story-line diagram.

   A story is merely a description of a problem and how it is solved.

2. What makes a good word picture?

   Why is description important?

   How does the author use the reader's experiences?

   Why are similes and metaphors useful to the author and to the reader?

3. What are metaphors and how are they used?

4. What are similes and how are they used?

5. How do authors use our senses? (sight, hearing, smell, touch, taste)

6. How strong is the element of vicarious experience?

   Many of our experiences are vicarious.

   Most of our knowledge comes to us through vicarious experience.

   We have a vicarious experience every time we hear or read a story or someone tells us of his or her experiences.

7. Why does the main character have to suffer?

   The problem concerning the main character is clearly stated.

   The problem increases or becomes more intense.

   Life is dull without problems, but life is sad if problems are never solved.

8. Whose point of view is represented?

   How would the story be different from another character's point of view?

9. Why do authors let animals talk?

10. Is the story told in the first person or third person?

    "I" stories versus "he" stories

11. The fun of discovery is important.

    Why does the author let the reader *discover* certain facts; why not just *tell* us?

    How does the author do this?

12. What makes a literary classic?

    All good stories have similar characteristics that hold reader's interest.

    Believability and probability are good ingredients, but so is the charm of fantasy. The most improbable story can be a classic if it is well written.

13. The quality of kindness is essential to good creative writing.

    All great story characters are kind, even if they are neither gentle nor pretty.

    All great real life characters are kind, too.

Books Too Good to Miss[1]

Books for Intermediate and Upper Grade Students

Aiken, Joan. *Go Saddle the Sea.* Garden City, N.Y.: Doubleday and Co., 1977.

In 1821, an orphaned boy runs away from his unhappy home in Spain and goes to England where he tries to find his father's family.

Alexander, Lloyd. *The Marvelous Misadventures of Sebastian.* New York, N.Y.: E.P. Dutton, 1970.

In this fantasy, the real world of eighteenth century music is interwoven with the imaginary world of the realm of Hamelin-Loring. The story concerns the misadventures of Sebastian, a fourth fiddler, who loses his place.

Angell, Judie. *Ronnie and Rosey.* Scarsdale, N.Y.: Bradbury Press, 1977.

Just when things are looking up for thirteen-year-old Ronnie, her father dies, creating a void she and her mother have trouble filling.

Babbitt, Natalie. *The Eyes of the Amaryllis.* New York, N.Y.: Farrar, Straus, & Giroux, Inc., 1977.

For 30 years Geneva Reade waited for a message from her husband who had perished at sea. Gran, Jenny, and Seward are drawn into a deadly game with each other and the sea.

Beatty, Patricia. *Something to Shout About.* New York, N.Y.: William Morrow & Co., 1976.

The women of a Montana mining town disrupt life when they try to raise money for a new school.

Blume, Judy. *Tales of a Fourth Grade Nothing.* New York, N.Y.: E. P. Dutton, 1972.

The trials and tribulations of Peter Hatcher, who is saddled with a pesky brother named Fudge who is constantly creating trouble, messing things up, and monopolizing their parents' attention.

[1]Compiled by the Superintendent of Schools, Department of Education, San Diego County

Bulla, Clyde R. *Shoeshine Girl.* Scranton, Penn.: Thomas Y. Crowell Co., 1975.

Determined to earn some money, ten-year-old Sarah Ida gets a job at a shoeshine stand and learns a great many things besides how to shine shoes.

Burch, Robert D. *Two That Were Tough.* New York, N.Y.: Viking Press. Inc., 1976.

An old man and a wild gray chicken survive the years, each valuing his freedom above all else.

Byars, Betsy. *The Pinballs.* New York, N.Y.: Harper & Row Pubs., Inc., 1977.

Three lonely foster children learn to care about themselves and each other.

Carner, Chas. *Tawny.* New York, N.Y.: Macmillan Publishing Co., Inc., 1978.

Twelve-year-old Trey Landry, adjusting to the death of his twin brother, adopts and cares for an injured doe.

Chadwick, Roxane. *Don't Shoot.* Lerner Publications Co., 1978.

An Eskimo boy decides to devote his life to protecting Arctic polar bears from poachers.

Christopher, John. *Wild Jack.* New York, N.Y.: Macmillan Publishing Co., Inc., 1974.

In the London of the twenty-third century, Clive Anderson lives a privileged existence of protected cities. In Wild Outland, savages are led by Wild Jack who will steal little children if they are not good. Clive is exiled for criticizing the establishment and meets Wild Jack.

Cleary, Beverly. *Ramona and Her Father.* New York, N.Y.: William Morrow & Co., Inc., 1977.

The family routine is upset when Ramona's father unexpectedly loses his job.

Cleaver, Bill, and Vera Cleaver. *Trial Valley.* Philadelphia, Penn.: J. B. Lippincott Co., 1977.

At sixteen, Mary Call finds her own desires fulfilled not by her rival beaus but by the needs of an abandoned boy (sequel to *Where the Lilies Bloom*).

Clifford, Eth. *The Year of the Three-Legged Deer.* Boston, Mass.: Houghton, Mifflin Co., 1972.

Inhumane acts by white men against the Delaware Indians in Indiana during the early ninteenth century bring anguish and separation to Jesse Benton, his Indian wife, and their two children.

Coerr, Eleanor B. *Sadako and the Thousand Paper Cranes.* New York, N.Y.: G. P. Putnam's Sons, 1977.

This story is based on the true story of Sadako Sasaki, who was two years old when the atomic bomb was dropped on Hiroshima. Ten years later she died of leukemia as a result of radiation poisoning. She learns how to make paper cranes, tokens of good luck, but never completes her goal of 1,000. Her classmates finish the cranes and she is buried with the whole paper flock.

Cohen, Barbara. *Thank You, Jackie Robinson.* New York, N.Y.: Lothrop, Lee & Shepard Co., 1974.

A fatherless white boy, who shares with an old black man an enthusiasm for Jackie Robinson, takes a ball autographed by Jackie to his elderly friend's death bed.

Cole, Sheila. *Meaning Well.* New York, N.Y.: Franklin Watts, Inc., 1974.

A sixth grader learns the meaning of friendship too late to help a classmate who desparately needed a friend.

Collier, James, and Christopher Collier. *My Brother Sam Is Dead.* Bristol, Fla.: Four Winds Press, 1974.

Tragedy strikes the Meeker family during the Revolution when one son joins the rebel forces while the rest of the family tries to stay neutral in a Tory town.

Cooper, Susan. *Silver on the Tree.* Patterson, N.J.: Atheneum Pubs., 1977.

The final battle between the Dark and the Light is a fitting wrap-up for Cooper's five-volume saga, a spellbinding journey through lost lands for fans of High Magic.

Corbett, Scott. *The Hockey Girls.* New York, N.Y.: E. P. Dutton, 1976.

The new compulsory sports program throws the freshman girls at Wagstaff High into a fury until they get involved.

Corcoran, Barbara. *The Faraway Island.* Patterson, N.J.: Atheneum Pubs., 1977.

Arriving on Nantucket Island for a year with her grandmother, Lynn finds herself faced with problems of her grandmother's age, "tough kids" at school, and her own lack of self-confidence.

Curry, Jane L. *The Bassumtyte Treasure.* Patterson, N.J.: Atheneum Pubs., 1978.

When he goes to live with his cousin at the family's ancestral home, a ten-year-old boy finds a secret room and clues that could help unravel the riddle of the family treasure.

Danziger, Paula. *Pistachio Prescription.* New York, N.Y.: Delacorte Press, 1978.

In this newest book by the author of *The Cat Ate My Gymsuit,* thirteen-year-old Cassandra Stephens is a "mousy-brown" among a family of blondes and redheads; a nonentity among achievement; on top of all that, she's got asthma.

Degens, T. *Transport 7-41-R.* New York, N.Y.: Viking Press, Inc., 1974.

A thirteen-year-old girl describes her journey from the Russian sector of defeated Germany to Cologne on a transport carrying returning refugees in 1946.

Drury, Roger. *The Champion of Merrimack County.* Boston, Mass.: Little, Brown & Co., 1976.

The discovery of a bike-riding mouse in the bathtub is just the beginning of a series of humorous complications for the Berryfield family.

Eckert, Allen. *Incident at Hawk's Hill.* New York, N.Y.: Dell Publishing Co., Inc., 1972.

Account of an actual incident in Saskatchewan about a six-year-old, more attuned to animals than to people, who gets lost on the prairie and is nurtured by a female badger for two months before being found.

Elwood, Roger. *The Other Side of Tomorrow.* New York, N.Y.: Random House, Inc., 1975.

Science fiction stories by Leigh Brackett, Gordon Eklund, Arthur Tofte, Joseph Green, Edward Hoch, Raymond F. Jones, Thomas Scortia, J. Hunter Holly, and Gail Kimberly.

Engdahl, Sylvia. *Enchantress from the Stars.* Patterson, N.J.: Atheneum Pubs., 1970.

If Elana and her father can maneuver the Younglings into destroying the Imperial Exploration Corps colony, the latter won't suspect the existence of their higher life form.

Evarts, Hal G. *Bigfoot.* Totowa, N.J.: Charles Scribner's Sons, 1973.

Hired as a camping guide in the rugged Idaho wilderness, Dingo becomes enmeshed in a search for the mythical Bigfoot, an elusive, hairy creature that becomes active around the camp.

Fitzgerald, John D. *The Great Brain Does It Again.* New York, N.Y.: Dial Press, 1975.

In turn-of-the-century Utah, Tom's great brain comes up with eight more schemes, most of them concerned with earning money.

Fleischman, Sid. *Me and the Man on the Moon-Eyed Horse.* Boston, Mass.: Little, Brown & Co., 1977.

Young Clint's ingenious scheme foils a villainous train wrecker's attempt to rob the circus train.

Foster, John T. *The Gallant Gray Trotter.* New York, N.Y.: Dodd, Mead & Co., 1974.

This fictionalized story is about the nineteenth century race horse, Lady Suffolk, which became the subject of the song "The Old Gray Mare."

George, Jean C. *Hook a Fish, Catch a Mountain.* New York, N.Y.: E. P. Dutton, 1975.

After catching a cutthroat, a vanishing species of fish in the Snake River, Spinner Shafter and her cousin Alligator do some ecological detecting to determine where the fish came from and how it had survived.

Greene, Bette. *Philip Hall Likes Me. I Reckon. Maybe.* New York, N.Y.: Dial Press, 1974.

Beth Lambert goes through a year of humorous, touching incidents with a nagging concern that just maybe she is the number two student because she doesn't want to beat out her friend, cute Philip Hall.

Greene, Constance. *Leo the Lioness.* New York, N.Y.: Viking Press, Inc., 1970.

Besides being thirteen with no figure and a complexion in a down period, Tibb had a Gemini older sister and a Pisces best friend, both boy crazy beyond belief. With all these problems, Tibb's sole comfort was in being a Leo, the strongest sign in the Zodiac.

Hamilton, Gail. *Titantia's Lodestone.* Patterson, N.J.: Atheneum Pubs., 1975.

Priscilla's vagabond family finds an unexpected home in Massachusetts, but not until Priscilla accepts herself and her unusual family does she find contentment.

Hamilton, Virginia. *Arilla Sun Down.* New York, N.Y.: William Morrow & Co., Inc., 1976.

Twelve-year-old Arilla Adams grows up in a small midwestern town and comes to terms with herself and her interracial family.

Keith, Harold. *Susy's Scoundrel.* Scranton, Penn.: Thomas Y. Crowell Co., 1974.

An Amish girl in Oklahoma adopts two coyote pups, but their mother steals them back; their subsequent activities put them in deadly peril.

Kerr, Judith. *When Hitler Stole Pink Rabbit.* New York, N.Y.: Coward, McCann & Geoghegan, Inc., 1971.

Based on the author's own childhood in Nazi Germany, this is the story of a nine-year-old girl in 1933, whose Jewish family weathered the experience of being refugees in several countries.

Konigsburg, E. L. *Father's Arcane Daughter.* Patterson, N.J.: Atheneum Pubs., 1976.

Kidnapped 17 years before, a man's daughter by a former marriage appears at his new home in Pittsburg and affects the entire family.

Krensky, Stephen. *The Perils of Putney.* Patterson, N.J.: Atheneum Pubs., 1978.

When the disappearance of the world's only Fair Damsel upsets the balance of peace, a giant with no experience as a hero agrees to search for her.

Henry, Marguerite. *San Domingo: The Medicine Hat Stallion.* Chicago, Ill.: Rand McNally & Co., 1972.

In the Wyoming Territory of the 1850s, twelve-year-old Peter Lundy is separated from his pony. To search for him, Peter joins the Pony Express and experiences first disillusionment, then a new maturity.

Hicks, Clifford B. *Alvin's Swap Shop.* New York, N.Y.: Holt, Rinehart & Winston, Inc., 1976.

A group of youngsters become involved in the mystery of a sunken ship.

Holland, Isabelle. *Alan and the Animal Kingdom.* Philadelphia, Penn.: J. B. Lippincott Co., 1977.

When his guardian aunt dies, an orphaned boy decides to tell no one and so makes sure that his collection of pet animals won't be destroyed when he is sent to a new home.

Houston, James. *Frozen Fire.* Patterson, N.J.: Atheneum Pubs., 1977.

Determined to find his father, who has been lost in a storm, a young boy and his Eskimo friend brave wind storms, starvation, wild animals, and wild men during their search in the Canadian Arctic.

LeGuin, Ursula K. *The Tombs of Atuan.* Patterson, N.J.: Atheneum Pubs., 1971.

Arha the Eaten One is the young high priestess of the tombs. In the endless labyrinth under the desolate Place of Tombs, she finds Ged, a wizard seeking a great treasure hidden in the tombs. She alone must decide whether or not he will live.

Levoy, Myron. *Alan and Naomi.* New York, N.Y.: Harper & Row Pubs., Inc., 1977.

In New York in the 1940s, a boy tries to befriend a girl traumatized by Nazi brutality in France.

Little, Jean. *From Anna.* New York, N.Y.: Harper & Row Pubs., Inc., 1972.

Shy, awkward Anna and her family fled to Canada from Nazi Germany. She began to blossom when a physical disability was discovered and corrected.

Lively, Penelope. *The Ghost of Thomas Kempe.* New York, N.Y.: E. P. Dutton, 1973.

The ghost of a seventeenth century sorcerer emerges as a poltergeist and attempts to make young James his apprentice.

McCaffrey, Anne. *Dragonsong.* Patterson, N.J.: Atheneum Pubs., 1976.

Forbidden by her father to indulge in music in any way, a girl on the planet Pern runs away, taking shelter with the planet's fire lizards who, along with her music, open a new life for her. Followed by *Dragonsinger.*

McGraw, Eloise J. *Master Cornhill.* Patterson, N.J.: Atheneum Pubs., 1973.

An orphan in London loses his foster family in the Great Plague of 1665, lives through the Great Fire of 1666, and eventually finds the direction his life should take.

Mathis, Sharon B. *The Hundred-Penny Box.* New York, N.Y.: Viking Press, Inc., 1975.

Michael's love for his great great aunt leads him to intercede with his mother who wants to toss out all her old things.

Merrill, Jean. *The Toothpaste Millionaire.* Boston, Mass.: Houghton Mifflin Co., 1974.

Rufus Mayflower makes and markets an extraordinarily inexpensive toothpaste which sells at a low price even when stockholders, promotion, and all the necessary apparatus of a growing business introduce expenses.

Miles, Miska. *Annie and the Old One.* Boston, Mass.: Little, Brown & Co., 1971.

Annie, a young Navaho girl, can't imagine life without her grandmother—the Old One. She refuses to believe that when the new rug is taken from the loom, her grandmother will die.

Murphy, Shirley R. *The Flight of the Fox.* Patterson, N.J.: Atheneum Pubs., 1978.

With the help of his friends, Rory, a wandering kangaroo rat, restores a model of a Fairey Fox airplane to fly on his travels and foils a flock of starlings that has overrun the town.

Neville, Emily C. *Garden of Broken Glass.* New York, N.Y.: Dell Publishing Co., Inc., 1979.

Unable to work out a satisfactory relationship with his brother and sister and cope with their alcoholic mother, a young boy finds solace with neighborhood friends and in his relationship with a stray dog.

Nichols, Ruth. *The Marrow of the World.* Patterson, N.J.: Atheneum Pubs., 1972.

How could there suddenly be a ruined castle visible in the Canadian wilderness lake that Philip and his adopted cousin Linda know so well? Yet, there it is, and they are drawn into another world.

O'Dell, Scott. *Carlota.* Boston, Mass.: Houghton Mifflin Co., 1977.

A young girl relates her feelings and experiences as a participant in the battle of San Pasqual during the last days of the war between the Californians and Americans.

Ormondroyd, Edward. *All in Good Time.* Emeryville, Calif.: Parnassus Press, 1975.

Sequel to *Time at the Top,* Susan Shaw's 1881 story is continued by a gentleman who lives in Susan's apartment house.

Paterson, Katherine. *The Great Gilly Hopkins.* Scranton, Penn.: Thomas Y. Crowell, Co., 1978.

Told with compassion, wit, and love, this is the story of Gilly's desperate search for a place to call home.

Peck, Robert N. *Soup for President.* New York, N.Y.: Alfred A. Knopf, Inc., 1978.

This is a story about Rob and his best pal Soup, who is running for school president. It is a story about kids being kids and a teacher who fervently believes in them.

Place, Marian T. *Nobody Meets Bigfoot.* New York, N.Y.: Dodd, Mead & Co., 1976.

A young boy accompanies his adventurous grandmother on an expedition in search of Bigfoot in the Northwest forests.

Raskin, Ellen. *Figgs & Phantoms.* New York, N.Y.: E. P. Dutton, 1974.

Mona Lisa Newton dislikes her kooky relatives except for her zany uncle and only friend, Florence Italy Figg. But Uncle Flo dies and

goes to Capri, the family's heaven. Determined to find him, Mona takes an out-of-this-world trip.

Reiss, Johanna. *The Journey Back.* Scranton, Penn.: Thomas Y. Crowell Co., 1976.

After spending three years hiding from the Nazis, a Jewish family is reunited and begins the job of rebuilding their country and family. Sequel to *The Upstairs Room.*

Robinson, Barbara. *The Best Christmas Pageant Ever.* New York, N.Y.: Harper & Row Pubs., Inc., 1972.

The Herdmans are all horrible, all six of them. When they decide to join Sunday School and become actors in the Christmas pageant, the whole town thinks the end has come.

Rockwell, Thomas. *How To Eat Fried Worms.* New York, N.Y.: Franklin Watts, Inc., 1973.

By way of a bet, Billy gets into the position of having to eat 15 worms. With moral support from his friends and family, he sets out to prove that worms really can be delicious.

Rodgers, Mary. *Freaky Friday.* New York, N.Y.: Harper & Row Pubs., Inc., 1972.

Set in Manhattan, this contemporary fantasy features Annabel Andrew, who wakes up as her thirty-five-year-old mother after an argument about the responsibilities of children and adults. Beginning with her delighted anticipation of absolute freedom, Annabel's day predictably turns into one disaster after another.

Sachs, Marilyn. *Dorrie's Book.* Garden City, N.Y.: Doubleday & Co., 1975.

An only child relates the trials and tribulations she experiences when her mother has triplets.

Seldon, George. *Harry Cat's Pet Puppy.* Garden City, N.Y.: Farrar Books, 1974.

Harry Cat and Tucker Mouse live in a drain pipe in a Manhattan subway station. Harry brings a helpless puppy home, and the two care for the puppy. The two friends realize that their formidable task is to find a good home for the pup.

Sharmat, Marjorie. *Maggie Marmelstein for President.* New York, N.Y.: Harper & Row Pubs., Inc., 1975.

This is the story of what happens when Maggie Marmelstein runs for school president.

Smith, Doris B. *Dreams & Drummers.* Scranton, Penn.: Thomas Y. Crowell Co., 1978.

Growing up is not quite so easy as a teenage girl in a small Georgia town has expected.

Snyder, Zilpha K. *The Witches of Worm.* Patterson, N.J.: Atheneum Pubs., 1972.

Jessica finds a newborn kitten and names it Worm. As the kitten becomes increasingly dominant over its mistress, Jessica is convinced she is in the grip of a force that makes her play harmful tricks on her mother and friends.

Sobol, Donald J. *Encyclopedia Brown and the Case of the Midnight Visitor.* New York, N.Y.: Thomas Nelson, Inc., 1977.

This book contains *The Case of the Midnight Visitor, The Case of the Hidden Penny,* and *The Case of the Red Sweater.*

Sortor, Toni. *Adventures of B. J., the Amateur Detective.* Nashville, Tenn.: Abingdon Press, 1975.

An eleven-year-old girl who enjoys spending time at her mother's detective agency happens onto a ring of shoplifters who turn out to be her own schoolmates.

Steig, William. *Abel's Island.* New York, N.Y.: Farrar, Straus & Giroux, Inc., 1976.

A mouse named Abel is carried away by flood waters and lands on an island. Abel's time on the island brings him a new understanding of the world from which he is separated.

Stolz, Mary. *Ferris Wheel.* New York, N.Y.: Harper & Row Pubs., Inc., 1977.

Polly spends the summer trying to fill the void created when her best friend moves to California.

Taylor, Theodore. *Teetoncey.* Garden City, N.Y.: Doubleday & Co., 1974.

Teetoncey was the name which Ben and his mother gave to the almost drowned girl who was washed up on the shores of the outer

banks of North Carolina on a wild, stormy, and tragic night. Followed by *Teetoncey and Ben O'Neal* and *The Odyssey of Ben O'Neal.*

Van Leeuwen, Jean. *I Was a 98-Pound Duckling.* New York, N.Y.: Dial Press, 1972.

Thirteen-year-old Kathy despairs about her beauty and dating problems. After making the best of the situation, she succeeds in attracting the attention of a boy camp counselor.

White, Robb. *Deathwatch.* Garden City, N.Y.: Doubleday & Co., 1972.

Ben, a young geology student, takes a businessman hunting in the desert to earn money for his college tuition. When Ben discovers that a shot fired by his companion has accidentally killed a man, the quiet hunting trip turns rapidly into a nightmare.

Yep, Laurence. *Child of the Owl.* New York, N.Y.: Harper & Row Pubs., Inc., 1977.

A twelve-year-old girl who know little about her Chinese heritage is sent to live with her grandmother in San Francisco's Chinatown.

Recommended Paperbacks

A list of paperback issues of the classics of children's literature and of books reviewed in *The Horn Book Magazine*.

Aesop. *The Fables of Aesop.* New York, N.Y.: Penguin Books, Inc., 1964.

Adams, Richard. *Watership Down.* New York, N.Y.: Avon Books, 1976.

Adoff, Arnold, editor. *Black Out Loud: An Anthology of Modern Poems by Black Americans.* New York, N.Y.: Dell Publishing Co., Inc., 1970.

Afanas' Ev, Aleksandr. *Russian Fairy Tales.* New York, N.Y.: Pantheon Books, 1976.

Aiken, Joan. *Arabel's Raven.* New York, N.Y.: Dell Publishing Co., Inc., 1975.

Alderson, Brian, *A Book of Bosh: Lyrics and Prose of Edward Lear.* New York, N.Y.: Penguin Books, Inc., 1975.

Armstrong, William H. *Sour Land.* New York, N.Y.: Harper & Row Pubs., Inc., 1976.

Arthur, Ruth M. *Requiem for a Princess.* Patterson, N.J.: Atheneum Pubs., 1976.

Arundel, Honor. *The Blanket Word.* New York, N.Y.: Dell Publishing Co., Inc., 1975.

Atwater, Richard, and Florence Atwater. *Mr. Popper's Penguins.* New York, N.Y.: Dell Publishing Co., Inc., 1978.

Averill, Esther. *Captains of the City Streets: A Story of the Cat Club.* New York, N.Y.: Harper & Row Pubs., Inc., 1972.

Babbitt, Natalie. *The Devil's Storybook.* New York, N.Y.: Bantam Books, Inc., n.d.

Babbitt, Natalie. *Goody Hall.* New York, N.Y.: Avon Books, 1971.

Babbitt, Natalie. *Tuck Everlasting.* New York, N.Y.: Avon Books, 1976.

Barber, Antonia. *The Ghosts.* New York, N.Y.: Archway Paperbacks, 1975.

Barrie, James. *Peter Pan.* New York, N.Y.: Penguin Books, Inc., 1970.

Bauer, Marion Dane. *Shelter from the Wind.* New York, N.Y.: Dell Publishing Co., Inc., 1978.

Bawden, Nina. *Carrie's War.* New York, N.Y.: Penguin Books, Inc., 1980.

Bawden, Nina, *Devil by the Sea.* New York, N.Y.: Avon Books, 1978.

Bawden, Nina, *The Peppermint Pig.* New York, N.Y.: Penguin Books, Inc., 1977.

Bawden, Nina. *Squib.* New York, N.Y.: Penguin Books, Inc., 1975.

Bedier, Joseph. *Tristan and Iseult.* New York, N.Y.: Random House, Inc., 1965.

Benchley, Nathaniel. *Kilroy and the Gull.* New York, N.Y.: Harper & Row Pubs., Inc., 1978.

Bennett, Anna Elizabeth. *Little Witch.* New York, N.Y.: School Book Service, n.d.

Bierhorst, John. *In the Trail of the Wind: American Indian Poems and Ritual Orations.* New York, N.Y.: Dell Publishing Co., Inc., 1966.

Bishop, Claire Huchet. *Twenty and Ten.* New York, N.Y.: Penguin Books, Inc., 1978.

Blume, Judy. *It's Not the End of the World.* New York, N.Y.: Bantam Books, Inc., 1980.

Bodecker, N. M., *Let's Marry Said the Cherry: And Other Nonsense Poems.* Patterson, N.J.: Atheneum Pubs., n.d.

Bonham, Frank. *The Golden Bees of Tulami.* New York, N.Y.: Dell Publishing Co., Inc., 1977.

Boston, Lucy M. *The Children of Green Knowe.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1977.

Boston, Lucy M. *Treasure of Green Knowe.* New York, N.Y.: Harcourt Brace Jovanovich, Inc., 1978.

Brady, Irene. *America's Horses and Ponies.* Boston, Mass.: Houghton Mifflin Co., 1976.

Branscum, Robbie. *Johnny May.* New York, N.Y.: Avon Books, 1976.

Branscum, Robbie. *Toby, Granny and George.* New York, N.Y.: Avon Books, 1977.

Bridgers, Sue Ellen. *Home Before Dark.* New York, N.Y.: Bantam Books, Inc., 1977.

Briggs, K. M. *Hobberdy Dick.* New York, N.Y.: Penguin Books, Inc., 1976.

Brink, Carol Ryrie. *Baby Island.* New York, N.Y.: Macmillan Publishing Co., Inc., 1973.

Bunyan, John. *Pilgrim's Progress.* New York, N.Y.: Airmont Publishing Co., Inc., 1968.

Burch, Robert. *Hut School and the Wartime Home-Front Heroes.* New York, N.Y.: Dell Publishing Co., Inc., 1975.
Burman, Ben Lucien. *Seven Stars for Catfish Bend.* New York, N.Y.: Penguin Books, Inc., 1977.
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A Review of the Literature:

Annotated Bibliography of Teaching Literature and Writing

Arenstein, Misha. "Traveling with Children into the World of Books," *Language Arts,* Vol. 54 (November/December, 1977), 933–5.

The author describes an approach to the teaching of literature which involves writing letters to authors, encouraging book sharing, and reading along with students.

Arthur, Anthony. "Uses of Bettelheim's 'The Uses of Enchantment,'" *Language Arts,* Vol. 55 (April, 1978), 455–9.

The author discusses the ways in which Bruno Bettelheim's *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: A Knopf, Inc., 1976) may be used to teach children's literature. The effectiveness of Bettelheim's method of psychoanalytical criticism as a means of understanding fairy tales is also discussed.

Buckley, Mary. *Photographs, Foxfire, and Flea-Markets.* Paper presented at the Annual Meeting of the College English Assn. (8th San Antonio, Texas, Mar. 31–Apr. 2, 1977). San Antonio, Texas: College English Association, 1977. (ERIC Document Reproduction Service No. Ed 151 860)

The author describes an approach to teaching an introductory literature course, using the children's classic series, *Little House in the Big Woods.* Three techniques are discussed to broaden student awareness of the past.

Cullinan, Bernice E., and Carolyn W. Carmichael. *Literature and Young Children.* Urbana: National Council of Teachers of English, 1977.

An NCTE book written primarily for the value of literature for the young (preschool children). The philosophy that a book shared with a child not only enriches that child but rewards the adult. Included are chapters on language and concept development, understanding self and others, poetry, reading aloud strategies for presenting literature, sex and race stereotypes, and a listing of the 100 best books and authors for young children.

Fennimore, Flora. "Creative Ways to Extend Children's Literature," *Elementary English,* Vol. 48 (April, 1971), 209–14.

Using Guilford's six properties of creativity, the teacher can

extend children's discussions of their literature – also compares Bloom's cognitive taxonomies in structuring children's creative abilities in the higher levels of thinking. A bibliography for the teachers and the child is included.

Harp, Richard L. "Using Elemental Literary Forms in the Composition Class," *College Composition and Communication,* Vol. 29 (May, 1978), 158–161.

Article concludes that imaginative literature is the best way to begin to teach writing. The literature to teach first should be the most basic and elemental types: fable, fairy tale, parable, proverb, and myth.

Hennings, Dorothy Grant. *Literature, Language, and Expression.* Paper presented at the 21st Annual Meeting of the International Reading Association, Anaheim, Calif., May, 1976 (ERIC Document Reproduction Service No. Ed 124 909).

Described are techniques for helping elementary school children build writing skills by using literature selections as models for expression. Imitation, sentencing, and vocabulary development are included. Specific literature selections and teaching techniques are delineated.

Huck, Charlotte S. *Children's Literature in the Elementary School.* New York, N.Y.: Holt, Rinehart, and Winston, 1976. An 800-page text about children's literature.

Author's purpose for third edition was to share knowledge and enthusiasm with students, teachers, and librarians so that they could create in children the joy and love of good books. Book includes three parts: learning about children and books; knowing children's books awards; book selection aids; a pronunciation guide; publishers' addresses; and subject, author, and title indexes.

Huck, Charlotte S. "Literature as the Content of Reading," *Theory Into Practice,* Vol. 16 (December, 1977), 363–71.

The author points out the importance of pleasure and enjoyment in increasing children's motivation to read. The content offers suggested books that are interesting, exciting, well-written, and classified as fine literature.

Hurwitz, Johanna. "E. Is for Easy; E. Is for Enormously Difficult," *Language Arts,* Vol. 55 (April, 1978), 510–12.

The author describes how picture books can be used by language arts teachers in the upper grades and demonstrates procedures and discusses the need to reevaluate "easy" picture books. Extensive reference list.

Laidlaw, Carole. *Curriculum Guide for Teaching Gifted Children Literature in Grades One Through Three. Updated Edition.*

Sacramento: California State Department of Education, 1978 (ERIC Document Reproduction Service No. Ed 157 072).

Lessons directed toward the development of literary and interpretive skills in gifted children are described. Ten lessons are presented for teaching the literary skills. An original writing and culminating project is included. The guide suggests methods for helping students write original stories and book reviews and evaluate the books they read.

Larson, Janice. "Sound Poem for Island of the Blue Dolphins," *Language Arts,* Vol. 55 (April, 1978), 513-14.

This is a brief account of how to use a sound poem to recreate the mood of a children's book using pitch, volume,and duration of sound. Provides an opportunity for comprehensive extension using "Karana" as a "how to do it" model.

Literature, Literary Values and the Teaching of Literature: Abstracts of Doctoral Dissertations. Title published in *Dissertation Abstracts International,* (Mar. through Dec., 1977 V. 37, No. 9 through V. 38, No. 6). ERIC Clearinghouse on Reading and Communication Skills (ERIC Document Reproduction Service No. ED 154 423).

Twenty-seven titles dealing with a variety of topics including teaching literature, study of myths and fairy tales, children's recreational reading book choices, research in literary response and teaching, and a comparison of values found in children's books with those held by adults.

Lundsteen, S. W. *Children Learn to Communicate.* Language Arts Through Creative Problem Solving. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1976.

A basic text for language arts methods. Tells how to help children learn to communicate through skills of communication, thinking, and problem solving. A need for structure of English, many sources for ideas and uses of language, listening and discussion strategy skills are included. The book stresses a humanistic approach and develops thematically both cognitive and affective ideas with the motto—Be enthusiastic; be humanistic; be prepared.

McCullough, Constance M. *Reading and Literature.* Columbia, Mo.: University of Missouri, 1977. (ERIC Document Reproduction Service No. ED 136 184) paper presented at the University of Missouri on the occasion of the retirement of Prof. A. Sterl Artley, 4/8/77.

Twenty-eight examples of literature are used to illustrate the hazards encountered in one adult's attempts to achieve insight, reflection, and appreciation through the reading act. An appendix

is included detailing situations which make readers uneasy about their solutions and the ways in which they make wrong choices.

Marshall, Gail. "Stories for Children and Children's Stories," *Elementary School Journal,* Vol. 76 (December, 1975), 156–60.

An analysis of the various ways a group of elementary school children retold a story that had been read to them. On the basis of this analysis, suggestions are given for the use of stories in the classroom.

Matthews, Dorothy. *Literature for Children and Adolescents.* Urbana, Ill.: Illinois Association of Teachers of English, 1978. (ERIC Document Reproduction Services No. ED 151 845)

Discusses many topics regarding literature for children and adolescents, including the importance of introducing literature in the elementary schools, a defense of using adolescent literature in the classroom, and ideas for a course on children's literature for future teachers. Eleven articles are included with references.

Miller, Winifred. "Dragons–Fact for Fantasy?" *Elementary English,* Vol. 52 (April, 1975), 582–5.

Specific steps are described for developing a reading and research unit on dragons as a vehicle to motivate interest and lead to other areas of research. An extensive bibliography of dragon books is included in the article.

Moody, Douglas Bruce. *An Examination of Selected Aspects of the Teaching of Children's Literature in Selected Michigan Elementary Schools.* Ann Arbor, Mich.: University Microfilms, 1976. (ERIC Document Reproduction Service No. ED 126 529)

Ph.D. dissertation using a questionnaire survey was used to determine attitudes toward, and use of, children's literature in 247 elementary schools in a Michigan school district. Few, or no differences in teaching practices due to the type of community, years of teaching experience, or level taught were indicated. Methods, practices, and teacher background showed significant differences.

Moray, Geraldine. "What Does Research Say About the Reading Interests of Children in the Intermediate Grades?" *Reading Teacher,* Vol. 31 (April, 1978), 763–8.

This article includes information about student motivation, sex differences, and high and low achievement and a discussion of comics. A review of the literature on the reading interests of children in the intermediate grades is included.

Petrosky, Anthony, and J. R. Brozick, "A Model for Teaching Writing Based Upon Current Knowledge of the Composing Process," *English Journal,* Vol. 68 (January, 1979), 96–101.

The authors of this article summarize recent research and

theory on or related to the composing process to arrive at a general model or structure for teaching of writing in secondary schools. Process vs. product, psychology, rhetorical theory, and psycholinguistics are discussed. A model of writing process and an extensive reference list are included.

Pilon, A. Barbara. "Non-Stereotyped Literature for Today's Bright Girls," *Gifted Child Quarterly*, Vol. 21 (Summer, 1977) 234–8.

Evaluates children's fiction that eliminates the mythical role portrayals that both boys and girls in the past have been subjected to. Annotations are included with selections.

Sebesta, Sam. L., and William J. Iverson. *Literature, for Thursday's Child.* Chicago: Science Research Associates, Inc., 1975.

A text of theory and practice presenting literary teaching techniques combined with identifying literary types and examples. The why, what, and how of literature are intermingled; choosing, surveying, and exploring literature are discussed with extensive references and bibliographies at the end of each chapter, including publishers' addresses and children's books awards indexes.

Sloan, Glenna Davis. *Can Literature Be Taught?* Phoenix Ariz.: National Conference on Language Arts in the Elementary School, 1977. (ERIC Document Reproduction Service No. ED 147 817) (9th Phoenix, Ariz., April 22–24, 1977)

Discussion of how literature may be taught and learned. Explicit suggestions for its study are delineated. References to works of children's literature are included.

Smith, James A., and Dorothy M. Park. *Word Music and Word Magic: Children's Literature Methods.* Boston, Mass.: Allyn and Bacon, Inc., 1977 (ERIC Document Reproduction Service No. ED 137 820)

This book is designed to develop an understanding of children's literature. There are four parts, dealing with establishing a philosophy; poetry; appreciation; and a resource list, including bibliographies and lists of publishers and distributors of all types of media that relate to children's literature. (Book not available from EDRS.)

Availability: Allyn and Bacon, Inc., 470 Atlanta Avenue, Boston, Massachusetts ($13.95 cloth)

Smith, Lewis B. "They Found a Golden Ladder . . . Stories by Children," *Reading Teacher*, Vol. 29 (March, 1976), 541–5.

The author describes the benefits of using children's literature as an example and of having students tape their own stories for use by the entire class.

Stewig, John Warren. "Alphabet Books: A Neglected Genre," *Language Arts,* Vol. 55 (January, 1978), 6–11.

Describes how alphabet books may be used to develop children's visual and verbal literacy. Explains how the sub-skills of detailing, comparing, and valuing can be practiced by using the illustrations of alphabet books which are easy to locate, plentiful, and of much interest to children. Extensive reference list included.

Stewig, John Warren, and Sam L. Sebesta. *Using Literature in the English Classroom.* Urbana, Ill.: National Council of Teachers of English, 1978. (ERIC Document Reproduction Service No. ED 154 410)

Practical techniques for using literature to teach a variety of literary skills to children. Lists of appropriate children's books are included and a complete bibliography accompanies each topic.

Trezise, Robert L. "What About a Reading Program for the Gifted?" *Reading Teacher.* Vol. 31 (April, 1978), 742–7.

The author discusses reading programs, critical reading, small group and individualized reading, children's literature, phonics, and how to have group discussion. Suggestions are made for teaching gifted children methods of reading that will not bore them or make them repeat skills they have already mastered.

Whale, Kathleen B. "Do You Really Want to Know? Well, I'll Tell You: Children's Response to Literature," *Language Arts,* Vol. 55 (April, 1978), 507–9.

The author describes how teachers can provide stimulation for children's free writing through children's literature and suggests seven selections found to be useful with grade five children and an actual piece of a child's writing as a model.

Recommended Educational Materials[1]

(Based on 1979 publications)

ALLYN AND BACON, INC., 470 Atlanta Avenue, Boston, MA 02210.
The Allyn and Bacon Literature Series (6—9)
Creative Writing: From Thought to Action (6—9)
Myths and Their Meaning (student publication and teacher's guide) (9—12)

ARISTA CORPORATION, 2440 Estand Way, Concord, CA 94518
Paper text, levels A and B (24 titles, 10 of each; student unit-paperback; affective) (6—9)

BFA, CBS EDUCATIONAL PUBLISHING, a Division of CBS, Inc., 2211 Michigan Avenue, Santa Monica, CA 90404
Writing Skills Workshops (individualized kits) (4—9)
European Mythology Series (4 filmstrips/4 cassettes) (4—8)
Visual Anthology of Literature (10 filmstrips/5 cassettes) (6—9)

BOWMAR/NOBLE PUBLISHERS, INC., 4563 Colorado Blvd., Los Angeles, CA 90039
The Bowmar Creative Writing Corner (12 volumes) (4—9)
The Best in Children's Literature (374 selections each set; books, cassettes, or long playing records) (1—5)

CORONET, THE MULTIMEDIA COMPANY, 65 East South Water Street, Chicago, IL 60601
What Is Poetry? Part I — Sound and Image (4—9)
What Is Poetry? Part II — Sense and Nonsense (each set: 5 filmstrips/5 cassettes; work sheet master) (4—9)
The Reading Power Tapes Program (4—12)
Real Stories: A Reading Workshop (4—12)
How Does a Story Work? (Kipling's Just-So Stories) (each kit: cassette, workbooks, spirit masters, book, and teacher's guide) (4—12)

D. C. HEATH AND COMPANY, 125 Spring Street, Lexington, MA 02173
Paragraphs and Themes (second edition) (student text and manual) (9—12)

[1] These publications are recommended by the authors only. No recommendation by any government agency should be inferred.

EDUCATIONAL AUDIO-VISUAL, INC., Feick-Vaughan Associates, 145 Stuyvesant Drive, San Anselmo, CA 94960
How to Read and Understand Short Fiction (2 filmstrips/2 cassettes or long playing record) (6—9)
Fundamentals of Writing (set: 6 filmstrips/5 pads) (6—9)

ENCYCLOPEDIA BRITANNICA EDUCATIONAL CORPORATION, 425 N. Michigan Avenue, Chicago, IL 60611
The Mystery Library (10 novels, 2 textbooks) (4—9)
Episodes from Famous Stories (6 filmstrips/cassettes or long playing records) (6—8)
Episodes from Classic Novels
Poetry Alive

EDUCATIONAL ACTIVITIES, INC., P.O. Box 392, Freeport, NY 11520
Developing English Skills — Parts I and II (4 filmstrips/4 cassettes or long playing records, guide) (5—9)

EDUCATIONAL ENRICHMENT MATERIALS, A Company of the New York Times, 357 Adams Street, Belford Hills, NY 10507
Poetry Classics - Sets I & II, (8 filmstrips/cassettes, or long playing records) (4—9)

EDUCATIONAL READING SERVICES, 320 Rt. 17, Mahwah, NJ 07430
Newberry Award Cassette Tapes
Newberry Medal Sound Filmstrips
Myths and Legends of Ancient Greece
Getting Ready to Write Creatively
You Decide/Open-ended Tales
Pathways
Developing Language Skills: Story Settings
Valor
Adventure
Ten Tales of Mystery and Terror
Commitment (individual or sets: filmstrips/cassettes or long playing records; individual cassettes—$6.50) (2—9)

ESP, INC., 1201 E. Johnson, P.O. Drawer 5037, Jonesboro, AR 72401
Dialogues in Literature
Masters of Literature
Short Fiction (elementary, junior high)
Literature Is Alive and Well
World of Mythology, (individual or cassette sets) (4—9)

EYE GATE MEDIA, 146-01 Archer Avenue, Jamaica, NY 11435
Sound Filmstrip Paperback Programs: The "Classic" Approach
Sound Filmstrip Paperback Programs: The "Novel" Approach
Cassette Paperback Programs: The "Classic" Approach
Authors of Many Lands and Many Times
Writers of the Classics
Tales, Myths, and Legends
Myths of Courage
Myths of Legends of Ancient Greece and Rome
Enjoying Poetry
Classical Literature
Adventure in Reading
How to Write a Short Story: Fundamentals
The Elements of Fiction
Rhetoric Readiness: Using Language Effectively
(sets of filmstrips, cassettes or long playing records) (3—9)

FOLLETT LIBRARY BOOK CO., 4506 Northwest Highway, Crystal Lake, IL 60014 (See Troll Associates.)
Anthology of Children's Literature
Hero Tales
Multi-Media Shakespeare
Heroes of the Great Myths
Rib-Tickling American Folktales
Just So Stories
Legends and Tales of Ancient Greece
Heroes, Gods, and Monsters of the Greek Myths
J. R. R. Tolkien Soundbook
Silmarillion
The Hobbit and the Fellowship of the Ring
Brave Adventures
Exciting Times
Write It Skillfully!
Young Adult Recordings
Current Affairs Literature Programs
(individual sets, filmstrips/cassettes or long playing records, teacher's guide, charts, books) (3—9)

GINN & COMPANY, P.O. Box 2649, 1250 Fairwood Avenue, Columbus, OH 43216
Ginn Literature Series, (2 textbooks, handbook, unit tests) (7)

GUIDANCE ASSOCIATES, 757 Third Avenue, New York, NY 10017
(A subsidiary of Harcourt Brace Jovanovich, Inc.)

Mythology: Gods and Goddesses (2 filmstrips/2 cassettes or long playing records, teacher's guide) (5—8)
What Is a Folktale? (3 filmstrips/3 cassettes or long playing records, teacher's guide) (K—6)
Reading for the Fun of It Series, I and II (10 filmstrips/10 cassettes or long playing records, teacher's guide) (4—6)
Write Now Wordshops (10 filmstrips/10 cassettes or long playing records, activity cards, teacher's guide) (3—6)
Writing: From Imagination to Expression (4 filmstrips/4 cassettes or long playing records, teacher's guide) (6—8)

HOUGHTON MIFFLIN, 777 California Avenue, Palo Alto, CA 94304.
Focus on Literature, 1978 Edition (test, teacher's guide, duplicating masters) (7—8)
The Write Thing - Level A and B, (booklets, teacher's guide, posters, photo-prints, cassettes) (7—9)

JABBERWOCKEY, Dept. 80, P.O. Box 6727, San Francisco, CA 94101
Adventure Classics 1
Adventure Classics 3
Fairy Tales and Fantasy
Favorite Stories (mini-pac or sets of cassettes, booklets, teacher's guide) (3—8)
The Hobbit
The Lord of the Rings
Great Americans (mini-pac or sets of cassettes, booklets, teacher's guide) (5—12)
Adventure Classics 2
Adventure Classics 4
Greek Classics

KABYN BOOKS, P.O. Box 19663, Navajo Station, San Diego, CA 92119
Teacher Thinking - 311 Ways to Cause Creative Behavior
Forty-two Ways to Have Fun With My Mind (Pre—K)
Fifty-two Ways to Have Fun With My Mind (1—4)
Sixty-two Ways to Have Fun With My Mind (4—8)
Seventy-two Ways to Have Fun With My Mind (6—12)
The Thinking Kabyn - 160 Creative Thinking Tasks (2—9)
The Writing Kabyn (4 units) (2—9)
Fifteen Short Stories
American Novels (mini-pac or sets of cassettes, booklets, teacher's set) (6—12)
Skits for Skills (sets of cassettes, booklets, and so forth) (5—12)

McCORMICK-MATHERS PUBLISHING COMPANY, 7625 Empire Drive, Florence, KY 41042

New Dimensions in Literature (textbooks, spirit masters, teacher's guide, tests) (6—12)

MILLER-BRODY/NEWBERRY PRODUCTIONS, INC., 642 Madison Avenue, Dept. 79, New York, NY 10017

Famous Author/Illustrator Sound-Strips
Folk and Fairytales
Children's Stories
Newberry Multi-Media Kits
Newberry Filmstrip Showcase
Meet the Newberry Author
Newberry Related Media
Newberry Activity Packs
Young Adult
Adventure and Suspense
Classics Old and New
Shakespeare
Understanding Literature
Literature on Film

(sets of filmstrips/cassettes or long playing records) (3—9)

PARAMOUNT COMMUNICATIONS, A Subsidiary of Paramount Picture Corp., 5451 Marathon Street, Hollywood, CA 90038

Fables and Tales Series (K—6)

PERMA-BOUND, Hertzberg-New Method, Inc., Vandalia Road, Jacksonville, IL 62650

Newberry Cassette Program (dramatizations)
Dr. Seuss Presents (dramatizations)
Newberry Award Color Sound Filmstrips (dramatization)
Viking Picture Books Through Color Sound Filmstrips (dramatizations)
Chillerama (books only)
Thrillerama (books only)
Great Children's Authors Cassette Library (dramatizations; sets of books, filmstrips/cassettes or long playing records, multimedia bags, or individual cassettes) (4—7)

SCHOLASTIC BOOK SERVICES, 904 Sylvan Avenue, Englewood Cliffs, NJ 07632

Mythology
Humor and Satire
Folklore and Fable
The Future
Drama
Short Story
Adventure and Suspense

Courage (each unit: 4 filmstrips/cassettes or long playing records, and teacher's guide) (6—12)

Scholastic Literature Units I, II, III (each unit: anthology, logs, teacher's guide, ditto masters, posters) (6—9)

SPOKEN ARTS, 310 North Avenue, New Rochelle, NY 10801

Soundfilmstrip Kits:

All the Excitement of Rudyard Kipling's Magic World
Living Legends - Mythology in Dramatic Performances
Thrills and Chills Build Skills

(sets of filmstrips/cassettes or long playing records, teacher's guide, duplicating masters, scripts) (3—9)

Cassette Listener Libraries, Volumes I — IV

Cassette Mini-Kits for Elementary and Secondary Listeners (sets of books, cassettes or long playing records, guides) (3—12)

SOCIETY FOR VISUAL EDUCATION, 1345 Diversey Parkway, Chicago, IL 60614

From Spoken Arts:

The Sherlock Holmes Cliffhangers
Classic Tales of Survival
An American Sampler
Horror Classics
Pioneers of Science Fiction

(sets of filmstrips/cassettes or long playing records, spirit masters, teacher's guide, reading scripts) (3—9)

Great Novels and Their Authors

Development of the Short Story

Selected Shakespearean Tragedies: Plots and Analyses

(sets of filmstrips/cassettes or long playing records, teacher's guide) (6—9)

TROLL ASSOCIATES, 320 Rt. 17, Mahwah, NJ 07430 (See FLB listings.)

Troll Literature and Language Skill Kits (each set: 10 cassettes, duplicating master, teacher's guide) (3—8)

UNITED LEARNING, Feick-Vaughan Assoc., 145 Stuyvesant Drive, San Anselmo, CA 94960

The Great Poet Series (sets of 5 cassettes, spirit masters, teacher's guide) (4—9)

VIKING PRESS/PENGUIN BOOKS, Multimedia Servicenter, P.O. Box 194V, Sherwood, OR 97140

Viking Recorded Books; Book/Cassette Bags (sets of books, cassettes, or long playing records) (4—9)

WALT DISNEY EDUCATIONAL MEDIA CO., 500 South Buena Vista St., Burbank, CA 91521

Adventure Classics

Literary Classics (sets of filmstrips/cassettes or long playing records, teacher's guide) (4—8)

Tall Tales in American Folklore (sets of filmstrips/cassettes or long playing records, teacher's guide) (2—8)

WEEKLY READER-XEROX EDUCATION PUBLICATIONS, 1250 Fairwood Avenue, P.O. Box 444, Columbus, OH 43216

Imagine and Write (sets of workbooks and teacher's guide) (2—6)

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